MAK 2018 ANNUAL REVIEW

MAK

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SAGMEISTER & WALSH: Beauty
Sagmeister & Walsh, *Color Room*, 2018
In cooperation with Backhausen
© Aslan Kudrnofsky/MAK

MAK Exhibition View, 2018
KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann
Koloman Moser, wall-mounted furniture for a bedroom in the Moser house, 1901
Private collection, London
© Aslan Kudrnofsky/MAK

Imprint
Editors: Christoph Thun-Hohenstein, General Director, MAK;
Teresa Mitterlehner-Marchesani, Managing Director, MAK
Editing: Judith Anna Schwarz-Jungmann (Head, MAK Press and Public Relations, Sponsoring), Sandra Hell-Ghignone
Translations: Jennifer Blaak (DE>EN), Eva Dewes (EN>DE)
Copy Editing: Bettina R. Algieri (Head), Cornelia Malli
Graphic Design: Maria Anna Friedl

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Concentrated Plea for Applied Art

Christoph Thun-Hohenstein, General Director and Artistic Director
Teresa Mitterlehner-Marchesani, Managing Director

2018 was the great commemorative year for Viennese Modernism and also on many levels a special year for the MAK. The MAK program transformed the museum into the setting for the unique historical, current, and future role of applied arts as a creative force in shaping our living spaces. This concentrated plea for the exciting disciplines of applied art, design, and architecture was clearly perceived by the audience: The MAK registered both a record number of visitors and of annual passes sold and thanks its visitors for their confidence in the museum.

As an international competence center in Viennese Modernism, the MAK contributed three exhibitions commemorating this artistically influential epoch taking place at the turn of the century. The major exhibitions *OTTO WAGNER: From the Postal Savings Bank to Post-Modernism* and *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, as well as the virtual reality project *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker*, were mainly focused on the contemporary re-examination of the legacy of three giants of Viennese Modernism.

KLIMTS'S MAGIC GARDEN surprised as a crowd puller at the start of 2018. The intertwining of new technology and outstanding cultural assets into a virtual scenery was especially appealing to the young visitors, who are particularly close to the heart of the MAK. With *POST OTTO WAGNER: From Postal Savings Bank to Post-Modernism* the MAK once again fulfilled its promise not only to convey art, but also to promote the understanding of historical context. The exhibition drew attention to the lasting influence of Wagner's epochal work on subsequent generations of architects and designers right up to the present day. With the help of BAWAG P.S.K. and SIGNA, the Austrian Postal Savings Bank, one of the main works of Otto Wagner, was included in the exhibition and made accessible to visitors. As the final highlight of the MAK's contributions to the commemorative year 2018, the exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, one of the most comprehensive solo exhibitions on his work so far, clearly showed Moser's decisive contribution to a new, modern language of form in Vienna around 1900.

While conveying applied art, the MAK always wants to inspire people too, to help shape the world in the digital age. The exhibition *SAGMEISTER & WALSH: Beauty*, which was realized in cooperation with the Museum Angewandte Kunst, Frankfurt, immersed itself in the role of beauty as a parameter for good design. Spread over the entire MAK on the Stubenring, the exhibition made beauty perceptible as an epoch-spanning, central, and functional aspect of appealing design. This multi-media, highly sensual plea for the desire for beauty not only enthused the visitors, but also numerous donors and sponsors, without whom the mega-project would not have been possible.

In 2018 the MAK realized a total of ten exhibitions in its building on the Stubenring, including the large anniversary exhibition *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY*, the solo exhibition *GUSTAV PEICHL: 15 Buildings for his 90th*, on the occasion of the 90th birthday of this renowned Austrian architect, and Adriana Czernin's sensitive analysis of the subject of ornaments in *ADRIANA CZERNIN: Fragment*.

Since 22 November 2018, the MAK on the Stubenring has also underlined its significance as a landmark in the Austrian museum scene in terms of its appearance. *MAKlite*, the permanent artistic light installation by the world-renowned US-American artist James Turrell on the MAK façade, was put back into operation after almost a year of modernization. The refurbishment of *MAKlite* was one of the major investment projects of 2018 which with the support of the MAK ART SOCIETY received half of its funding from private individuals, private foundations, and companies.

Also from an economic point of view, 2018 was a very satisfactory year for the MAK. Despite numerous special projects, it was possible to achieve a balanced result as of 31 December 2018. The 100% increase in entry income is particularly noteworthy. This increase was achieved on the one hand through the increase in admission prices to the level of the other federal museums on 1 January 2018, and on the other hand thanks to the well-accepted cancellation of free admission on Tuesday evening in favor of a discounted entry price of € 5. Above-average increases in revenue were also recorded in the MAK Design Shop, in the proceeds from exhibition co-operations, and in the MAK Conservation.

In 2019, the MAK will draw attention to the creative energy and potential of applied art when it comes to shaping how we want to live in the future. As a central project, the reinstallation of the MAK DESIGN LAB heightens the awareness of the need for positive change and positions design as a socio-politically relevant force of change. The third VIENNA BIENNALE initiated by the MAK is dedicated to the search for new values in the digital future, an urgent topic of our time. As one of its core pieces, the MAK exhibition *UNCANNY VALUES: Artificial Intelligence & You* takes a fundamental look at the potential and dangers of the rapid development of artificial intelligence. The immanent view of the MAK on intercultural and aesthetic references is sharpened among other things by the exhibitions *CHINESE WHISPERS: Recent Art from the Sigg Collection* and *BENTWOOD AND BEYOND*: *Thonet and Modern Furniture Design*.

In 2019 we wish to once again allow for inspiring visits and possibilities to make suggestions in the MAK. We hope that you will remain loyal to us and that those who are close to you will also get enthusiastic about the MAK!

Exhibition View, 2018 © MAK/Georg Mayer

300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY

Goblet with Presentoir, Vienna, ca. 1816
Execution: Imperial Porcelain Manufactory Vienna
© MAK/Katrin Wißkirchen

MAK Exhibition Hall, 16 May – 23 September 2018
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection
Research Associate: Michael Macek, MAK Glass and Ceramics Collection

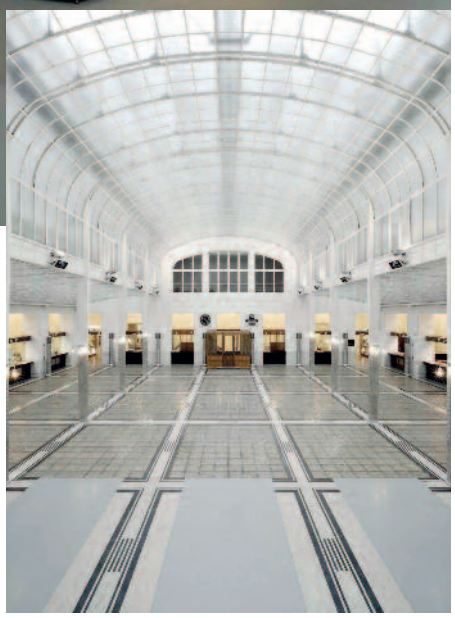
In the wide-ranging tercentenary exhibition *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY*, some 1 000 objects from the holdings of the MAK as well as national and international collections offered a formidable overview of the development of the second-oldest porcelain manufactory in Europe. Founded in May 1718 when the imperial privilege for porcelain production was granted to Claudius Innocentius Du Paquier, the Viennese manufactory enjoyed a fascinating and successful history. The design and style of its products consistently set new aesthetic standards in the early days and over the course of the 18th and 19th centuries.

Publication: *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY*, edited by Christoph Thun-Hohenstein and Rainald Franz, with texts by Rainald Franz, Andreas Gamerith, Michael Macek, Errol Manners, Waltraud Neuwirth, Kathrin Pokorny-Nagel, A. Philipp Revertera, Elisabeth Schmuttermeier, Ulrike Scholda, Christoph Thun-Hohenstein, Leonhard Weidinger, and Johannes Wieninger. German/English, 272 pages with numerous color illustrations. MAK, Vienna/Arnoldsche Art Publishers, Stuttgart 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 44.

Kindly supported by DOROTHEUM SEIT 1707

Exhibition View, 2018 © MAK/Georg Mayer

POST-OTTO WAGNER
From the Postal Savings Bank to Post-Modernism



Imperial Royal Austrian Postal Savings Bank, Grand Banking Hall © Hagen Stier, 2015

MAK Exhibition Hall, 30 May – 30 September 2018
Curator: Sebastian Hackenschmidt (Curator MAK Furniture and Woodwork Collection)
Expert Advisors: Iris Meder (Architectural historian and freelance curator) and Ákos Moravánszky (Professor emer. of architectural theory, ETH Zurich)

To mark the 100th anniversary of Otto Wagner's death the MAK exhibition *POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism* directed its focus on the lasting influence of his epochal works on other architects and designers. Wagner is considered to be one of the most important pioneers of early Modernism: His rejection of the use of historical styles, his globally respected writings on architecture and urban planning, and his excellent structures are still inspiring today. The MAK exhibition took a look not only at the interaction between Wagner and his contemporaries, but also at his influence on his students and later generations of architects and designers in particular. With support from the BAWAG P.S.K. and SIGNA, the Postal Savings Bank, as one of Otto Wagner's main works, could be included as a real building in the exhibition.

Publication: *POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, cooperatively conceived, designed and written by Sebastian Hackenschmidt, Iris Meder and Ákos Moravánszky, with Christoph Thun-Hohenstein and Sebastian Hackenschmidt as editors. German/English, 304 pages with numerous color illustrations. MAK, Wien/Birkhäuser Verlag, Basel 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 39.95.

Kindly supported by

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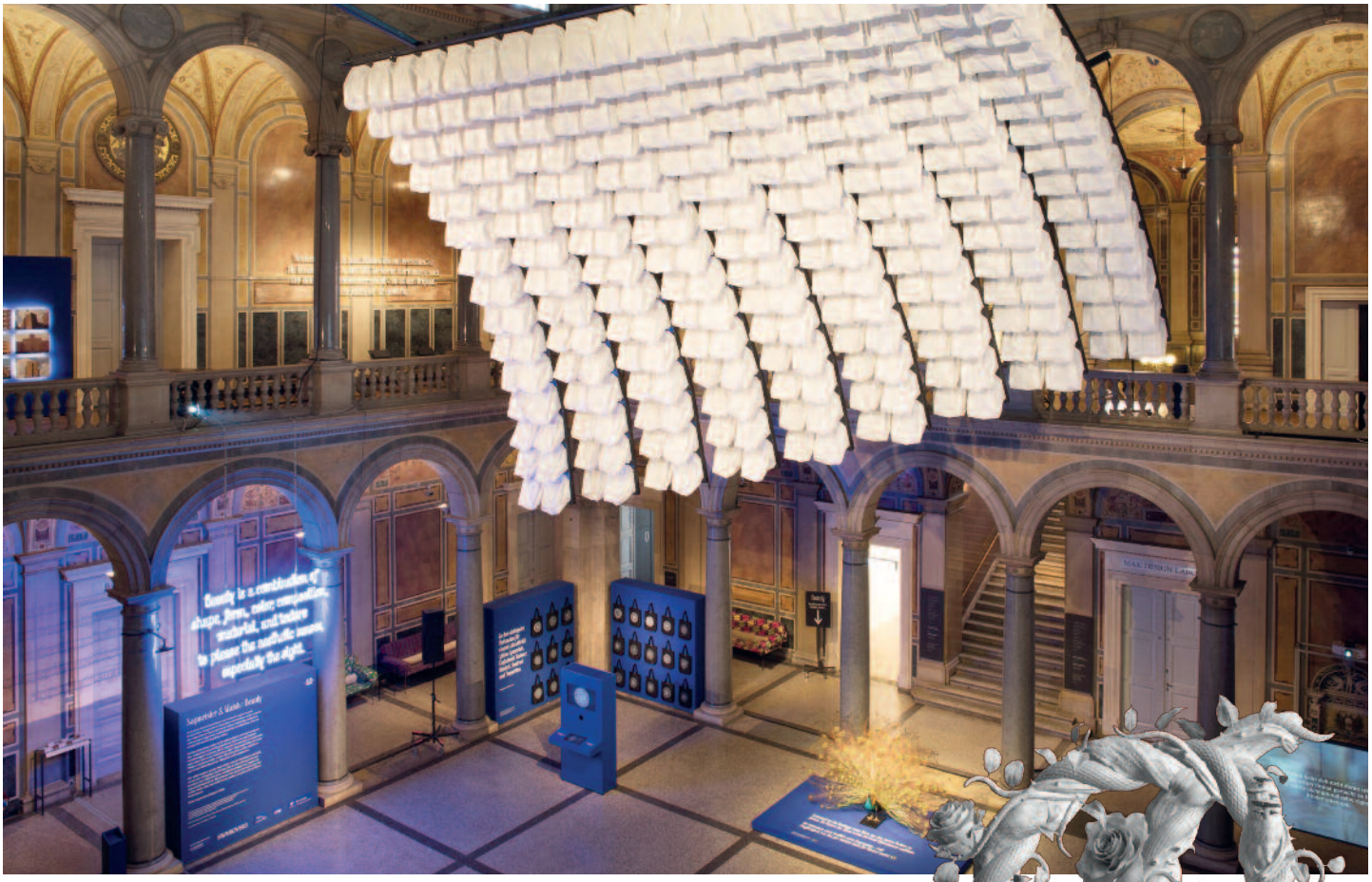

Exhibition View, 2018 © Aslan Kudrnofsky/MAK

SAGMEISTER & WALSH
Beauty

Sagmeister & Walsh, Logo *SAGMEISTER & WALSH: Beauty*, 2018 © Sagmeister & Walsh

A cooperation of the MAK, Vienna, and the Museum Angewandte Kunst, Frankfurt am Main
MAK, 24 October 2018 – 31 March 2019
Curator: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive

With their fascinating exhibition project *Beauty*, Stefan Sagmeister and Jessica Walsh made a multimedia, highly sensory plea for us to take delight in beauty. Almost throughout the 20th and 21st centuries, beauty (has) had rather negative connotations in design discourse. Sagmeister & Walsh countered this antipathy with convincing arguments and made it possible to experience beauty as a key and functional aspect of appealing design. Just like Stefan Sagmeister's *Happy Show*, which was shown in the MAK in 2015, *Beauty* also provided for tremendous public interest. Spreading across the entire MAK on Vienna's Stubenring, the exhibition tapped into all the senses and clearly demonstrated that beauty is more than merely a superficial strategy.

Publication: *SAGMEISTER & WALSH: Beauty* by Stefan Sagmeister and Jessica Walsh, English, 280 pages with 377 color illustrations, published by Phaidon, London 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 41.

Cooperation Partners

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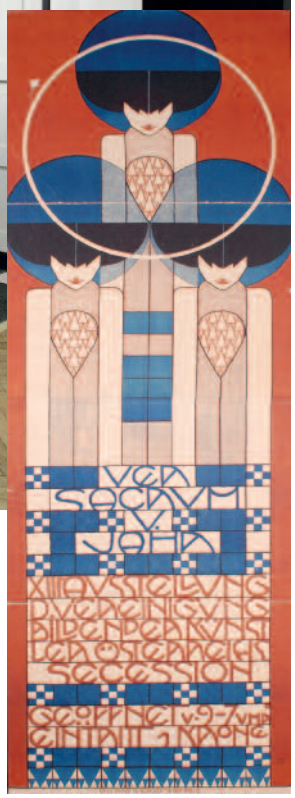
Exhibition View, 2018 © Aslan Kudrnofsky/MAK



Koloman Moser, Poster for the 13th Secession Exhibition, 1902
© MAK

KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann

MAK Exhibition Hall, 19 December 2018 – 22 April 2019
Curators: Christian Witt-Dörring, Guest Curator
Elisabeth Schmuttermeier, Curator, MAK Metal Collection and Wiener Werkstätte Archive

To commemorate the centennial of his death, the MAK honored Koloman Moser (1868–1918), one of the great visionaries of Viennese Modernism, with one of the most comprehensive solo shows on his diverse oeuvre to date. The MAK exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann* delved deep into the creative work of this exceptional artist and demonstrated just how instrumental Moser was in influencing the search for a new, modern language of form in fin-de-siècle Vienna. This was the first time that many of the 600 or so exhibits, largely taken from the MAK Collection, were made accessible to the public. Structured chronologically, the MAK exhibition recalled every step of Moser's unusual career: from painter to all-round designer and finally back to painting.

Publication: *KOLOMAN MOSER. Universal Artist between Gustav Klimt and Josef Hoffmann*, edited by Christoph Thun-Hohenstein, Elisabeth Schmuttermeier, and Christian Witt-Dörring, German/English, 288 pages with numerous color illustrations, MAK, Wien/Birkhäuser Verlag, Basel 2019. Available at the MAK Design Shop and at MAKdesignshop.at for € 44.95.

Premium Sponsor

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For his generous support we would like to thank **Richard Grubman**

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KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker

MAK FORUM / MAK Permanent Collection Contemporary Art, 7 February – 7 October 2018
Project Coordination: Janina Falkner, New Concepts for Learning

KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker © MAK/Mona Heiß

With *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker*, the MAK launched an innovative fantastic virtual exhibition experiment to mark the 100th anniversary of Gustav Klimt's death (6 February 2018), which was received enthusiastically by both the public and the media. Using high-resolution digital photography, renowned filmmaker Frederick Baker has created a new work by restaging Klimt's nine-part cartoons for the mosaic frieze in the Stoclet House dining room in Brussels (1910/1911). Baker's new work opened up new perspectives on one of the MAK collection's outstanding exhibits. He took the audience into Klimt's work, and then out, through the other side, into a realm of especially designed symbolic spaces.

A project in cooperation with Frederick Baker and Christian Leiss GmbH

GUSTAV PEICHL: 15 Buildings for His 90th

MAK Works on Paper Room and MAK Columned Main Hall, 21 March – 19 August 2018
Curator: Kathrin Pokorny-Nagel, Head, MAK Library and Works on Paper Collection/Archive

Exhibition View, 2018 © MAK/Georg Mayer

On the occasion of his 90th birthday, the MAK honored the Austrian architect Gustav Peichl (born 18 March 1928 in Vienna) with the solo exhibition *GUSTAV PEICHL: 15 Buildings for His 90th*. In a career spanning over 50 years, Peichl—who under the pseudonym IRONIMUS was also a highly successful political caricaturist—has created 70 buildings. For the exhibition in the MAK he has selected 15 buildings that provide an exemplary insight into his extensive life's work. The buildings have been photographed in their current condition exclusively for the MAK by the German artist Pola Sieverding and contextualized using sketches, drafts, and plans from the MAK Collection.

Sponsor

ADRIANA CZERNIN: Fragment

MAK GALLERY, 18 April – 30 September 2018
Curator: Johannes Wieninger, Curator, MAK Asia Collection

The MAK exhibition *ADRIANA CZERNIN: Fragment* in the MAK GALLERY traced an arc between yesterday and today, between East and West. Inspired by the tableau with the wooden ornaments of the minbar of the Ibn Tulun Mosque in Cairo from the year 1296, a masterpiece of the Mameluke era, the artist Adriana Czernin (b. 1969) developed a work series that took as its theme the different aspects of geometric construction. In doing so, she sees ornament as a metaphor for cultural, social, and personal entanglements. The expansive works in this MAK exhibition paraphrase the fragmentary nature of the parts from the minbar that have been in the collection of what is today the MAK since 1907.

Publication: *ADRIANA CZERNIN: Fragment*, edited by Christoph Thun-Hohenstein and Johannes Wieninger, with texts by Maximilian Geymüller, Christoph Thun-Hohenstein and Johannes Wieninger, German/English, 64 pages, with numerous color illustrations, MAK/SCHLEEBRÜGGE.EDITOR, Vienna 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 18.

Exhibition View, 2018 © MAK/Georg Mayer

EARTH AND FIRE: Asian Ceramics from the Slunecko Collection

MAK DESIGN LAB, 25 April – 10 June 2018
Curators: Heinz Slunecko, Guest Curator; Johannes Wieninger, Curator, MAK Asia Collection

Exhibition View, 2018 © MAK/Georg Mayer

The MAK exhibition *EARTH AND FIRE: Asian Ceramics from the Slunecko Collection* presented ceramics from the region of Southeast and East Asia that are as yet little known in Europe and opened up impressive insights into the centuries-old tradition of the ceramic art. Arranged according to countries and chronologically structured, the show in the MAK DESIGN LAB displayed a selection of around 120 objects discovered by the collector on his many journeys. The exhibits from Vietnam, Thailand, Cambodia, Korea, and Japan spotlighted the specific characteristics of the individual regions and conveyed Slunecko's passion for beautiful glazes, the structures of the material, and the potter's hand.

falkeis2architects active energy building

MAK FORUM, 6 June – 29 July 2018
Project Coordination: Janina Falkner, New Concepts for Learning, MAK

Exhibition View, 2018 © MAK/Georg Mayer

With the futuristic apartment house *active energy building*, Austrian architects Anton Falkeis & Cornelia Falkeis-Senn have created the prototype of a decentralized urban power harvesting system in Vaduz, Liechtenstein. The spectacular building is the result of years of research on using technical innovation to master the challenges facing our society, such as climate change, energy shortage, and scarcity of resources. In the exhibition *falkeis²architects: active energy building*, which was presented in the MAK FORUM within the framework of a MAK FUTURE LAB, photographs, texts, construction drawings, and architectural models provided an insight into the many innovations in materials, construction methods, and network development that have led to the creation of this "active building."

100 BEST POSTERS 17 Germany Austria Switzerland

MAK DESIGN LAB, 27 June – 23 September 2018
Curator: Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection

From humorous advertising slogans to socially critical statements, the MAK exhibition *100 BEST POSTERS 17: Germany Austria Switzerland* offered a diverse spectrum of contemporary poster designs. On show were the one hundred winning posters that this year's international jury of experts chose from entries to the annual competition. The posters, all of which are considered equal winners, ranged from student projects to commissioned works by established graphic designers and advertising agencies. In 2017, the selection manifested a pronounced trend towards serial poster combinations and unconventional graphic solutions.

Publication: *100 Beste Plakate 17. Deutschland Österreich Schweiz/100 Best Posters 17. Germany Austria Switzerland*. Verlag Kettler, Dortmund 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 30.80

A cooperation between the MAK and the association 100 Beste Plakate e. V.

Exhibition View, 2018 © MAK/Georg Mayer

International Exhibitions 2018

Exhibition View, 2018 Courtesy of The Corning Museum of Glass, Corning, NY

Glass of the Architects Vienna, 1900–1937

The Corning Museum of Glass, 23 June 2018 – 7 January 2019
One Museum Way, Corning, NY 14830

After the successful presentations in Venice and Vienna the exhibition *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937*, realized by the MAK in cooperation with Le Stanze del Vetro, was presented in adapted form in the Corning Museum of Glass, Corning, New York. The renowned institution, which houses the largest glass collection in the world, took over large sections of the exhibition and therewith assembled glasses and graphic glass designs from the MAK's collection and the archives of J. & L. Lobmeyr from the last decades of the Austro-Hungarian Empire up until the First Republic for the first time in the USA. The Corning Museum of Glass supplemented the exhibition with pieces from its own collection and loans from other American collections.

Exhibition View, 2018 © Katja Hagelstam

Josef Frank

Designmuseo, 12 October 2018 – 17 March 2019
Korkeavuorenkatu 23, 00130 Helsinki

The exhibition *JOSEF FRANK: Against Design* (MAK Exhibition Hall, 16 December 2015 – 3 April 2016), which was shown in the MAK in 2015/2016, travelled to Finland in 2018. The Designmuseo Helsinki presented the comprehensive MAK solo exhibition on Josef Frank, one of the most important architects and applied artists of Modernism, in a slightly altered form.

Exhibition View, 2018 © Katja Hagelstam

KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker
Exhibition Opening, 6 February 2018
Frederick Baker (artist) and Christoph Thun-Hohenstein (General Director, MAK) © MAK/Mona Heiß

ADRIANA CZERNIN: Fragment
Exhibition Opening, 17 April 2018
from left to right: Johannes Wieninger (Curator, MAK Asia Collection), Adriana Czernin (artist), and Christoph Thun-Hohenstein (General Director, MAK) © MAK/Mona Heiß

GUSTAV PEICHL: 15 Buildings for His 90th
Exhibition Opening, 20 March 2018
from left to right: Gustav Peichl (architect), Christoph Thun-Hohenstein (General Director, MAK), and Wolf D. Prix (architect)

Gustav Peichl (architect), Eva Blimlinger (Rector of the Academy of Fine Arts Vienna), and Pola Sieverding (artist)
© MAK/Mona Heiß

EARTH AND FIRE: Asian Ceramics from the Slunecko Collection
Exhibition Opening, 24 April 2018
from left to right: Johannes Wieninger (Curator, MAK Asia Collection), Edith Mathis (Opera singer and university professor), Heinz Slunecko (collector), and Christoph Thun-Hohenstein (General Director, MAK)
© MAK/Mona Heiß

300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY
Exhibition Opening, 15 May 2018
from left to right: Herwig Kempinger (President, Secession), Teresa Mitterlehner-Marchesani (Managing Director, MAK), Christoph Thun-Hohenstein (General Director, MAK), and Brigitte Winkler (Editor, Kurier) © Marisa Vranješ/MAK

POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism
Exhibition Opening, 29 May, 2018
from left to right: Stefan Barth (member of the board, Chief Risk Officer, BAWAG P.S.K.), Sebastian Hackenschmidt (Curator MAK Furniture and Woodwork Collection), Christoph Stadlhuber (Managing Director, SIGNA), and Christoph Thun-Hohenstein (General Director, MAK) © MAK/Mona Heiß

100 BEST POSTERS 17
Germany Austria Switzerland
Exhibition Opening, 26 June 2018
Group photo of the Austrian winners with Christoph Thun-Hohenstein (General Director, MAK), Peter Klinger (curator), and Albert Exergian (graphic artist)
© MAK/Mona Heiß

KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann
Exhibition Opening, 18 December 2018
from left to right: Elisabeth Schmuttermeier (Curator MAK Metal Collection and Wiener Werkstätte Archive), Christoph Thun-Hohenstein (General Director, MAK), and Christian Witt-Dörring (Guest Curator) © Nina Suzuki/MAK

SAGMEISTER & WALSH: Beauty
Preview, 22 October 2018
from left to right: Jessica Walsh (graphic designer), Nadja Swarovski (Member of the Swarovski Executive Board), Stefan Sagmeister (graphic designer), and Christoph Thun-Hohenstein (General Director, MAK) © MAK/Mona Heiß

SAGMEISTER & WALSH: Beauty
Exhibition Opening, 23 October 2018
from left to right: Jessica Walsh (graphic designer), Stefan Sagmeister (graphic designer), Gernot Blümel (Federal Minister for EU, Arts, Culture and Media), and Christoph Thun-Hohenstein (General Director, MAK) © MAK/Mona Heiß

from left to right: Gernot Blümel (Federal Minister for EU, Arts, Culture and Media), Stefan Sagmeister (graphic designer), Christoph Thun-Hohenstein (General Director, MAK) and Jessica Walsh (graphic designer) © MAK/Mona Heiß

MAK-Events 2018

With the high-profile fishbowl discussion *GLOBAL SUBSTANCE* and the presentation of the project *Le Baron Noir* on 30 January the MAK offered the first highlight of its extensive event program for 2018. Martin Walde (Artist) and Harald Gruendl (Designer and Design Theorist, IDRV – Institute of Design Research Vienna) and the MAK Curator Marlies Wirth discussed the question of the "universal substance" and those materials which physically and fictitiously put our world together in ever new formations. Within this framework Martin Walde presented his current project in the MAK Columned Main Hall: the seat installation *Le Baron Noir*. *GLOBAL SUBSTANCE* was organized as part of the creative laboratory MAK FUTURE LAB which was founded in 2017. Workshops, lectures, podium discussions, and other formats also provided an opportunity for the development of interdisciplinary contributions to human design and the use of Digital Modernity in 2018.

In cooperation with the Rrriot Festival 2018, the MAK FUTURE LAB organized a feminist breakfast around Margarete Schütte-Lihotzky's *Frankfurt Kitchen* on 2 March. Further highlights in this series included performances and podium discussions on the occasion of the jubilee exhibition *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna*, the podium discussion *Virtual Reality meets the Applied Arts* (19 June 2018) on the occasion of the exhibition experiment *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker* and the fishbowl discussion *Building a Beautiful Future* (13 November 2018) as part of the exhibition *SAGMEISTER & WALSH: Beauty.*

LET'S TALK: Art, Architecture & Design in the Digital Age, 6 March 2018
Hani Rashid (Architect) and Gerald Bast (President, University of Applied Arts Vienna) © MAK/Mona Heiß

In total, the MAK hosted 69 events (not including rentals) in 2018, these included the MAK DAY (26 October), the participation in the ORF Long Night of Museums (6 October), and the Long Night of Research (13 April). In the spring of 2018, in cooperation with the University of Applied Arts Vienna, outstanding artists, architects, and designers were invited to talk about the future of their field of activity as part of the series *LET'S TALK: Art, Architecture & Design in the Digital Age* which took place within the context of the exhibition *AESTHETICS OF CHANGE: 150 Years of the University of Applied Arts Vienna*. The interviewees included the artists Eva Schlegel and Erwin Wurm, as well as the architects Hani Rashid and Wolf D. Prix. Another highlight was the presentation and conversation with Tristram Hunt, Director of the Victoria & Albert Museum in London, under the title *V & A: Embracing the Past, Preserving the Future*, on 13 March 2018.

The ART NOUVEAU WORLD DAY 2018 offered a unique opportunity to discover the extensive work of Otto Wagner on 10 June. It offered a varied extended program with special tours through the MAK exhibition

MAK FUTURE LAB: Building a Beautiful Future, fishbowl discussion, 13 November 2018
© MAK/Mona Heiß

V&A: *Embracing the Past, Preserving the Future,* Presentation and Talk with V&A Director Tristram Hunt, 13 March 2018 © MAK/Paul Wünsche

POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism, with a visit to the Austrian Postal Savings Bank and an architectural walk through Vienna.

On the occasion of the VIENNA DESIGN WEEK 2018 the MAK, on 2 October the Vienna Business Agency, and the *StadtFabrik* invited visitors to the Masterclass (workshop) *Designing a socio-political movement for change* and the presentation *Design as Tool for Empowerment* by and with the Catalan designer Martí Guixé. The presentation *Notebook for Change* followed on 27 November. The unusual notebook for change was created as part of the *StadtFabrik*, a cooperation between the MAK and the Vienna Business Agency in collaboration with the IDRV – Institute of Design Research Vienna, which focuses on future urban potential in Vienna. The *Notebook for Change* serves as a tool to motivate as many people as possible to participate in making positive changes for the common good in the city.

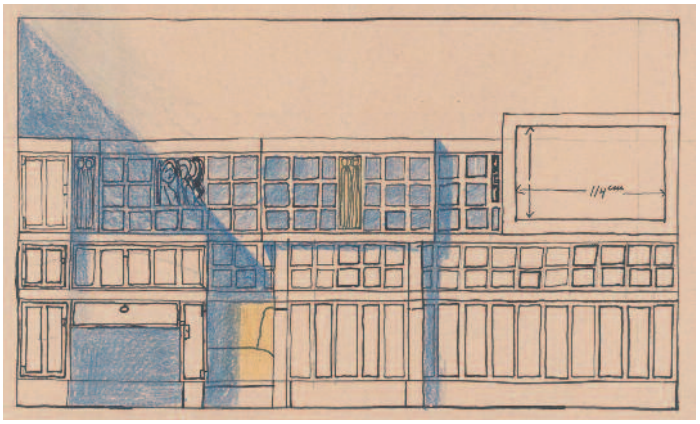
With a top-class program, the MAK participated in the *Weekend of Graphic Art* for the first time on 10 and 11 November 2018. In addition to numerous expert tours on the exquisite collections of the MAK Library and Works on Paper Collection, and a book presentation by Otmar Rychlik on his new publication *Gustav Klimt. Das Ringstraßenwerk 1886–1896* [Gustav Klimt: The Ringstraße Opus 1886–1896] offered the opportunity to discover the impressive architecture of the historical library premises which are otherwise not accessible to the public.

Other highlights of the MAK event program included the VIENNA ART WEEK line-up *Promising Paradise*, which explored the paradisiacal potential of art, performance, design, and architecture in the MAK Lecture Hall on 20 November 2018.

MAK Collection

The significant MAK Collection of applied art, design, architecture, and contemporary art was expanded in 2018 to include purchases worth EUR 139,449.59, with the Federal Chancellery subsidizing purchases from Austrian galleries for a total of EUR 36,500.

In addition to the purchases, the MAK received donations worth EUR 304,381, supplementing the collection in important areas, as well as other valuable donations that were not evaluated in the respective donation agreements due to a lack of salability on the art market. Below is a selection of the most significant purchases and donations in 2018.



Koloman Moser, Design drawing for the ladies' salon in Henneberg villa, Vienna, circa 1902 © MAK

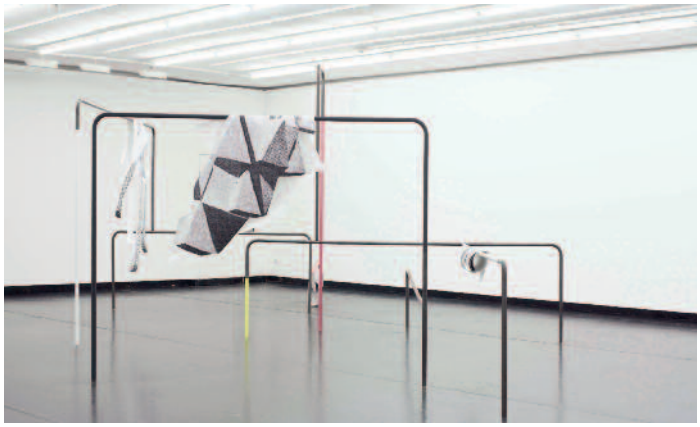
Talia Radford, *Aqualris,* 2011 © Maurizio Maie

Purchases

A significant new addition was recorded by the MAK Library and Works on Paper Collection with the design drawing for the Boudoir Henneberg (Vienna, 1902) by Koloman Moser. Much of Koloman Moser's impressive graphic work is already part of the MAK Collection. Less well known are his designs for interior decorations, which he designed—as in this case—even before the founding of the Wiener Werkstätte. Moser designed the ladies' salon for Marie Henneberg in the double villa created by Josef Hoffmann for Dr. Henneberg and Dr. Spitzer in 1902/03. The design is an early example of cooperation between Hoffmann and Moser. In addition to this, the MAK purchased the last installment of a significant collection of plans and drawings by Josef Frank, thus adding an important focus to its architectural collections.

The prototype of the portable water purifier *Aqualris* (2011) by Talia Radford was purchased for the MAK Design Collection. *Aqualris* was designed for regions near and within the tropics: These tend to suffer from the impacts of natural and humanitarian disasters that impede the construction and maintenance of the infrastructure needed to access drinking water. *Aqualris* combines the three steps to clean drinking water—collecting, filtering, neutralizing—into a portable tool that allows people to drink water regardless of energy sources or infrastructure. Other significant new additions were the creation of the Post-Couture Collective x Meshit *Post-Couture Vienna* (*Blue Modular Wool Jacket*, 2017), *Robots* (Starter Set, 2015) by Robo Wunderkind, the 5-part object series *Substitute Phones* (2017) by the Austrian designer Klemens Schillinger, as well as the lamp *Lift* (2018) by Studio Marco Dessí.

The series *Un_Formal Housing* (2018), consisting of photograms and models, by Sabine Bitter & Helmut Weber, the installation *Spielplastiken* [Play Sculptures] (2013), and the work *Relief* (2018) by Sofie Thorsen, the sculpture *Kobaltblau / Signalblau / Kobaltblau* [Cobalt Blue / Signal Blue / Cobalt Blue]



Sofie Thorsen, *Spielplastiken* [Play Sculptures], 2013 © Sofie Thorsen

Egon Eiermann, *Eiermann 1*, 1953 © MAK/Georg Mayer

(3-part Flyer) (2016–2018) by Michael Kienzer, as well as the painting *Chair Portrait (Margarete Schütte-Lihotzky)* (2018) by Edgar Honetschläger were purchased for the MAK Contemporary Art Collection.

In the MAK Metal Collection and Wiener Werkstätte Archive, purchases were made mainly in the area of contemporary jewelry design, including the choker *Blatt lang* [Long Sliver] (2014–2016) by the Czech jewelry designer Petr Dvořák. The central long agate leaf was cut by Dvořák in 2014 as part of his final work for the Fine Arts Master Degree Program in Gemstone and Jewelry at the University of Trier (Idar Oberstein location) and processed into the choker *Blatt lang* [Long Sliver] in 2016. Further additions included a chain and earrings from the series *About Colour* (2018) by Konstanze Prechtl as well as the necklace *LNA1217W* (2012), and the choker *bagframe* (2010) by the artist Sonja Bischur.

In 2018, two significant tables were purchased for the MAK Furniture and Woodwork Collection: *Eiermann 1* (Germany, 1953) by Egon Eiermann and the table *Otto Wagner Revisited (# Branding through construction)* by Marco Dessí, commissioned in 2018 for the MAK exhibition *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*. It makes reference to Wagner's table for the "Die Zeit" dispatching office (1902) which is stored in the MAK Collection. *Eiermann 1* is regarded as a furniture classic that impresses with its trim but sturdy construction and its simple yet elegant functionality.

Rudolf Kalvach, Plate *Hase*, 1910–1913
Manufactory: Kunstgewerbeschule des k. k. Österreichischen Museums für Kunst und Industrie [Imperial Royal School of Arts and Crafts Vienna]; Enameled copper © MAK/Georg Mayer

Donations

On the occasion of the exhibition *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, the BAWAG P.S.K., Bank für Arbeit und Wirtschaft und Österreichische Postsparkasse AG [BAWAG Group AG], handed over the most important building plans and construction documentation (Vienna, 1904–1910) for an icon of Austrian Art Nouveau, the Austrian Postal Savings Bank, as a significant donation to the MAK Library and Works on Paper Collection. Furthermore, designs by Rudolf Kalvach, Josef Binder, and the entire archive of the Austrian graphic artist Walter Bohatsch have entered the MAK Library and Works on Paper Collection. The pre-mortem bequest covers all of Bohatsch + Partner's designed objects (such as posters, folders, books, presentations of guidance systems, and submissions to competitions) as well as other commercial graphic objects from the 1980s up to the present.

The MAK Glass and Ceramics Collection was enriched with an early glass set by J. & L. Lobmeyr (ca. 1860) and a large porcelain set from Stoke-on-Trent (England) from the first half of the 19th century.

A number of donations were also received by the MAK Metal Collection and Wiener Werkstätte Archive: among them four enamel objects (between 1909 and 1913) by Rudolf Kalvach, the table lamp *Drawing Lamp* (2009) by Thomas Feichtner, and a tea set (London, 1998) by Isa Kaufmann.

The MAK Furniture and Woodwork Collection received the chair *S1* by Adolf Krischanitz (*m04*, *Secession* series) as a donation. The chair was built in the mid-1980s in the course of the renovation of the Vienna Secession building by Joseph Maria Olbrich, and alludes to the context of the fin de siècle Vienna. Another significant donation in 2018 was the *Kunsthalle Wien Chair* (2017) by Ineke Hans. In designing the chair, the artist drew on the characteristic cultural history of modern bentwood furniture in Vienna.

The Austrian label Schella Kann presented the MAK Textiles and Carpets Collection with a transparent ladies' suit (2017) made of knitted material, which takes up the idea of the "Ligne Corolle" of the legendary *bar* suit by Christian Dior from the 1950s and interprets it in a way which is both time-chic and future-oriented for the 21st century.

Ineke Hans, *Kunsthalle Wien Chair*, 2017
© MAK/Georg Mayer

Adolf Krischanitz, *Stuhl S1* (m04, *Secession* series), 1986 © MAK/Georg Mayer

MAK Research Projects 2018

Notebook for Change, Logbook for *CityFactory 2018*, 2018 © LWZ

>
Tomas Libertiny, *The Honeycomb Vase I Red*, 2005, 2006-2018
THV Red No.5/7 | Private Collection © Titia Hahne

The heads of the MAK Collection worked on more than 20 research projects in 2018. One of the most important projects realized in 2018 was the scientific work on Hans Herzheimer's travelogue in the **MAK Library and Works on Paper Collection**. With this travel report from the years from 1514 to 1519 the MAK's manuscript collection holds a treasure of unique value. In addition to the ways of life of his time the salt baron Herzheimer describes encounters with Emperor Maximilian I and Martin Luther. The entire manuscript, comprising more than 300 pages, was digitalized, transcribed, and scientifically annotated by Enno Bünz from the University of Leipzig. The publication will be published in 2019, on the occasion of the 500th anniversary of the death of Emperor Maximilian.

As part of the expansion of the digital museum database (MAK Collection online, sammlung.MAK.at/en), the **MAK Asia Collection** focused on the digital processing of the Katagami Collection, which has 10 000 objects, as well as the collection of Asian ceramics and lacquers. In the run-up to the exhibition *KUNIYOSHI: Banter and Battle in Japanese Colored Woodblock Prints* (MAK DESIGN LAB, 27 October 2019 – 16 February 2020) the work of the great Japanese artist Ichiyusai Kuniyoshi (1798–1861) and his influence on the popular culture of the 20th century was scientifically processed.

The research activities of the **MAK Design Collection** included two projects, the results of which will be located in various sections of the VIENNA BIENNALE FOR CHANGE 2019. The *CityFactory*, a cooperation between the MAK, the Vienna Business Agency with its creative center departure, and the IDRV – Institute of Design Research Vienna, sees itself as a real-time research lab for new fields of work in the creative economy, focusing on discovering and visualizing future urban potentials in Vienna. The results of the research project were circulated in the publication *Notebook for Change* (Verlag für moderne Kunst, 2018) among others. The results of the research project "Artificial Intelligence" will be included in the group exhibition *UNCANNY VALUES: Artificial Intelligence & You* as part of the VIENNA BIENNALE FOR CHANGE 2019.

In 2018, the **MAK Glass and Ceramics Collection** completed its scientific work on the estate of the Vienna Porcelain Manufactory with the exhibition *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY* (MAK Exhibition Hall, 16 May – 23 September 2018). Furthermore, a large part of the collection objects was processed for MAK Collection online. In the MAK TOWER, a reorganization of the MAK ceramic depot with a focus on large-scale ceramic works, tiles and tiled stoves was carried out and the conservatory care and scientific reassessment of the objects was continued. In addition to this, the reorganization of the glass windows in the MAK Collection was continued with the correction of both images and texts of the collection in the database.

The research activities of the **MAK Furniture and Woodwork Collection** focused on the extensive scientific work on the subject of bentwood furniture which was begun in 2017. The MAK has a unique collection of

Travel report of Hans Herzheimer, 1514–1519 © MAK

Architectural disc from the choir of St. Stephen's Cathedral, Vienna, 1340–1350 © Georg Mayer /MAK

bentwood furniture, mainly produced by Thonet, but also from competing companies such as J. & J. Kohn. On the occasion of the 200th anniversary of Thonet's founding, this exceptional collection will be on display in the exhibition *BENTWOOD AND BEYOND: Thonet and Modern Furniture Design* (MAK Exhibition Hall, 18 December 2019 – 13 April 2020) and accompanied by a comprehensive publication.

Reorganization of the MAK ceramic depot in the MAK TOWER, 2018 © Lisa Nowy/MAK

The continuation of the estate of the Viennese metalworking company Hagenauer, which was presented to the MAK in 2015, was also one of the main research projects of the **MAK Metal Collection and Wiener Werkstätte Archive** in 2018. Model books, object photos, cartoons, and production samples can thereby be linked with each other and, similar to the Wiener Werkstätte Archive, incorporated into the MAK Collection online after the processing has been completed.

MAK Publications 2018

ADRIANA CZERNIN: Fragment, edited by Christoph Thun-Hohenstein and Johannes Wieninger, with texts by Maximilian Geymüller, Christoph Thun-Hohenstein and Johannes Wieninger, German/English, 64 pages, with numerous color illustrations, MAK/SCHLEEBRÜGGE.EDITOR, Vienna 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 18.

300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY, edited by Christoph Thun-Hohenstein and Rainald Franz, with texts by Rainald Franz, Andreas Gamerith, Michael Macek, Errol Manners, Waltraud Neuwirth, Kathrin Pokorny-Nagel, A. Philipp Revertera, Elisabeth Schmuttermeier, Ulrike Scholda, Christoph Thun-Hohenstein, Leonhard Weidinger, and Johannes Wieninger. German/English, 272 pages with numerous color illustrations. MAK, Vienna/Arnoldsche Art Publishers, Stuttgart 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 44.

POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism, cooperatively conceived, designed and written by Sebastian Hackenschmidt, Iris Meder and Ákos Moravánszky, with Christoph Thun-Hohenstein and Sebastian Hackenschmidt as editors. German/English, 304 pages with numerous color illustrations. MAK, Wien/Birkhäuser Verlag, Basel 2018. Available at the MAK Design Shop and at MAKdesignshop.at for € 39.95.

KOLOMAN MOSER. Universal Artist between Gustav Klimt and Josef Hoffmann, edited by Christoph Thun-Hohenstein, Elisabeth Schmuttermeier, and Christian Witt-Dörring, German/English, 288 pages with numerous color illustrations, MAK, Wien/Birkhäuser Verlag, Basel 2019. Available at the MAK Design Shop and at MAKdesignshop.at for € 44.95.

MAK Library and Works on Paper Collection

MAK Reading Room © MAK/Georg Mayer

The MAK Library and Works on Paper Collection comprises a specialist library which is unique in Europe, with over 250 000 volumes on applied and fine arts, art theory, and architecture from the 16th century to the present. In 2018 the collection was extended through the addition of 2 847 publications, 1 109 of which were purchased, 1 355 were received as donations, 92 as specimen copies, and 291 through publication exchange. The Works on Paper Collection comprises approximately 400 000 exhibits, including 17 000 design drawings from the archive of the Wiener Werkstätte.

All publications and approximately 157 000 works on paper are accessible online. The MAK Reading Room, which is accessible to the public with a photo ID, was frequented by more than 12 000 people in 2018, presenting a new visitor record.

EU Projects 2018

INTERREG project

ART NOUVEAU DANUBE

The INTERREG project "ART NOUVEAU – Sustainable protection and promotion of Art Nouveau heritage in the Danube Region," which has been running since 1 January 2017, is dedicated to the rich architectural Art Nouveau heritage of the Danube region. Strategies to better conserve and promote this heritage are being developed and presented to the public through a partnership involving eleven institutions throughout the Danube region.

In 2018, the MAK was involved in scientific studies on the topics of restoration, urban planning, and the preservation and promotion of the Art Nouveau heritage. As a competence center for Art Nouveau in Austria, the main mission of the MAK is the scientific preparation and digitalization of its own architectural collections. In 2018, another large part of the MAK Collection in this area could be processed and digitalized.

On the occasion of the *Weekend of Graphic Arts* and the *Art Nouveau World Day*, an extensive program was realized, and a film produced as a part of the project was presented. For 2019 a multi-lingual mobile app as well as the completion of a publication and a common database for the work of the architect and artisan Otto Prutscher are planned.

The project is co-funded by ERDF, IPA funds.

2018 Europäisches Kulturerbejahr #EuropeForCulture

Interreg
Danube Transnational Programme
ART NOUVEAU

INTERREG project

Bilateral Design Networks: Design Innovation from Early 20th Century Modernity to Digital Modernity

The MAK is the lead partner of the INTERREG project "Bilaterale Designnetzwerke," which has been organizing exhibitions, workshops, and other events on the topic of Central European Modernism in Austria and the Czech Republic since 2017 and will continue to organize such events until 2019.

In 2018 the MAK was able to realize the exhibition *JOSEF HOFFMANN—KOLOMAN MOSER* in the Josef Hoffmann Museum in Brtnice as well as the exhibitions *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism* and *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann* in the MAK in Vienna.

At the end of September 2018, the MAK Design Camp was started at the Josef Hoffmann Museum. In cooperation with the Moravian Gallery in Brno, the new formats Handicraft Lab and Innovation Lab were successfully carried out in Brno. In addition to this, the revision of the permanent exhibition in the Moravian Gallery in the Governor's Palace and the reorganization of the Museum of Applied Arts in Brno were initiated. In Brtnice, the reconstruction of the courtyard and garden of the Josef Hoffmann Museum began.

The bilateral MAK Design Camp and the bilateral Handicraft Labs and Innovation Labs will continue in 2019.

The project will be realized through the financial support of the European Regional Development Fund as well as state funds of the Czech Republic.

Interreg
Österreich-Tschechische Republik
Europäischer Fonds für regionale Entwicklung

INTERREG project

Design & Innovation between Vienna and Bratislava

With the INTERREG project SK-AT "Design & Innovation: Cross-Border Cooperation between Design Institutions Transitioning to the Digital Age" (2018–2020) promotes the communication and interdisciplinary research of four cultural institutions in Vienna and Bratislava. Under the direction of the SCD – Slovak Design Center, Bratislava, the MAK, the Angewandte and the VŠVU – Academy of Fine Arts and Design, Bratislava, develop new design strategies for the digital age with the aim of bringing the content of the cooperation to the widest possible audience in Austria and Slovakia and to tap into new target groups in the border region.

Selected projects from this cross-border cooperation flow into the VIENNA BIENNALE FOR CHANGE 2019, in particular with input for the new MAK DESIGN LAB and a presentation from the Slovak Design Center at the VIENNA BIENNALE in Bratislava (Galerie Satelit). In several public discussions within the framework of the MAK FUTURE LAB local and international experts will have the chance to speak about the use new materials and social design strategies, among other things.

Interreg
Slovakia-Austria
European Regional Development Fund

EUROPEAN UNION

MAK Branches

MAK Branch Geymüllerschlössel

Pötzleinsdorferstraße 102, 1180 Vienna

MAK Branch Geymüllerschlössel
View of the drawing room © MAK/Mika K. Wisskirchen

The Geymüllerschlössel in Pötzleinsdorf has been run as a branch of the MAK since 1965. Built on commission as a "summer house" for the merchant and banker Johann Jakob Geymüller (1760–1834) in 1808, this is now one of the few places in Austria that provides an authentic insight into the variety of Biedermeier interior decoration. In addition to the permanent exhibition of 160 exquisite Old-Viennese clocks from the collection of Franz Sobek, there is also Empire and Biedermeier Style furniture from the MAK Furniture and Woodwork Collection which enhances the overall impression of the Geymüllerschlössel, which also regularly offers temporary exhibitions. In the park surrounding this pleasure building the sculptural ensemble *Der Vater weist dem Kind den Weg* [The Father Shows His Child the Way] by Hubert Schmalix (1996/1997) and James Turrell's Skyspace *The other Horizon* (1998/2004) portray a contemporary aspect to the dialogue with the past.

In 2018 the Geymüllerschlössel was open to the public every Sunday from 6 May to 2 December 2018. In addition to this, regular guided tours and specialized guided tours, as well as a special program were offered on MAK DAY on 26 October 2018.

Josef Hoffmann Museum, Brtnice

A joint branch of the Moravian Gallery in Brno and the MAK, Vienna

Since 2006 the birthplace of Josef Hoffmann in Brtnice has served as the location of the Josef Hoffmann Museum which is run as a joint branch of the Moravian Gallery in Brno and the MAK in Vienna. Already in 1992, the MAK was present there with the exhibition *The Baroque Hoffmann* which was dedicated to the roots of Hoffmann's work as an architect and a designer. With an annual exhibition on topics related to the surroundings of Josef Hoffmann, the MAK highlights the life and work of this ground-breaking architect. The permanent exhibition *JOSEF HOFFMANN: Inspirations,* which has been on display at his place of birth since 2009, traces Hoffmann's artistic inspiration with objects and designs.

Exhibition
JOSEF HOFFMANN—KOLOMAN MOSER
Josef Hoffmann Museum, Brtnice,
30 May – 28 October 2018
Curators: Rainald Franz, Curator, MAK Glass and Ceramics Collection, and Rostislav Koryčánek, Curator, Architecture and Design, Moravian Gallery, Brno

This year's annual exhibition *JOSEF HOFFMANN—KOLOMAN MOSER* in Josef Hoffmann Museum in Brtnice is dedicated to relations between two artist friends and pre-eminent designers of Viennese Modernism. The works of Koloman Moser (1868–1918) are considered the artistic antithesis of Josef Hoffmann's (1870–1956) when it comes to the architecture of their designs: while Hoffmann remained a tectonically austere creator, Koloman Moser always incorporated a decorative, painterly element. Designs and objects from the areas of graphics, glass, and ceramics are displayed in the exhibition so as to place these exceptional artists' works in dialogue with one another and render their individual characteristics visible.

The exhibition is realized thanks to financial support provided by the European Regional Development Fund and is part of the project "Bilaterale Designnetzwerke," within the context of the INTERREG V-A Austria-Czech Republic program.

MAK Tower, exterior view © Wolfgang Woessner/MAK

MAK Tower

Gefechtsturm Arenbergpark/
Dannebergplatz 6, corner Barmherzigengasse,
1030 Vienna

The MAK Tower, formerly the MAK Contemporary Art Depot in Arenbergpark, has been one of the MAK's branch museums since 1995. Until 2011 it was used as a repository of the MAK Contemporary Art Collection, partly accessible to the public, as well as for events in the fields of art and architecture. Expansive installations by Brigitte Kowanz, Atelier Van Lieshout, and Ilya & Emilia Kabakov are connected with the commemorative aspect of this building. Built in World War II from 1942–1943 under the Nazi regime, the flak, or combat, tower characterizes, together with the neighboring command tower, the cityscape around Arenbergpark, and serves, as well as its five counterparts in Vienna, as a historical memorial and is protected by official historical preservation ordinances.

Due to a lack of official approval, the MAK Tower is currently closed to the public. The MAK is currently working on a new financing and restructuring concept.

Josef Hoffmann Native House, 2007
© Wolfgang Woessner/MAK

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EUROPÄISCHE UNION
EUROPEAN UNION
JOSEF HOFFMANN MUSEUM
MORAVSKÁ GALERIE

MAK Center for Art and Architecture, Los Angeles

MAK Center for Art and Architecture, Los Angeles
Rudolph M. Schindler House (R. M. Schindler, 1921/22), exterior view © Gerald Zugmann/MAK

MAK Center for Art and Architecture, Los Angeles
Mackey Apartments (R. M. Schindler, 1939), exterior view © Gerald Zugmann/MAK

MAK Center for Art and Architecture, Los Angeles
Fitzpatrick-Leland House (R. M. Schindler, 1936), exterior view © MAK Center L.A./Kimberli Meyer

Director's Review 2018

2018 began with the group exhibition *The Conscientious Objector* curated by Public Fiction founder and Rome Prize-winner Lauren Mackler and Liverpool Biennial curator Francesca Bertolotti-Bailey. Its opening took place on 3 February to a crowd of over 250 guests. *The Conscientious Objector* included works by Sam Gilliam, Anthea Hamilton, Lucy McKenzie, Dianna Molzan, and Suki Seokyeong Kang, and a new durational performance by Todd Gray.

Poetic Structure: Art + Engineering + Architecture opened on 30 June to a large crowd. To realize this exhibition, the MAK Center received financial and voluntary donations totaling a value of over USD 200,000 from a number of global development and construction firms. The collaboration with SOM and the numerous supporters of this ambitious exhibition were an exemplary instance of the MAK Center's programming working respectfully in support of the Schindler House, its architecture, and historic significance.

In the Fall, we opened artist Edmund de Waal's first ever site-specific installation, *–one way or other–*. Represented by Gagosian Gallery, the internationally renowned artist and bestselling author has been inspired by Schindler's work and, specifically, by the Kings Road House for more than 20 years. Visiting his studio in London this past May, I witnessed a wellworn photo of Pauline Schindler pined-up next to his work station. Upon his departure from LA, I received the following note from Edmund: "please know that this exhibition is so deeply personal, that its journey into realization—though long—has been creative and so positive—and that I could NOT be happier or more thrilled by what we have achieved."

MACKEY APARTMENTS AND GARAGE TOP
In March, we opened an exhibition in the GARAGE EXCHANGE VIENNA – LOS ANGELES series featuring two architectural works: *The Future Zone* by Alfredo Barsuglia and *Pavilion of the Present* by Alice Könitz. Artist Fiona Connor's collected series *Closed Down Clubs* opened in May. Fiona is one of LA's brightest emerging artists, and her work has been seen most recently at the Chicago Architecture Biennial and was included in the Los Angeles biennial *Made in L.A. 2012* at the Hammer Museum. In the Fall we opened a GARAGE EXCHANGE VIENNA – LOS ANGELES-exhibition featuring work by Austrian architects Matias del Campo and Sandra Manninger of SPAN along with L.A. artist Jay Yan.

FUNDRAISING EVENTS
2018 was by far our most successful fundraising year to date in the history of the MAK Center. We raised over USD 100,000 with the return of MAK Games at the Sheats-Goldstein House, held our annual Architecture Tour at Lloyd Wright's Sowden House and Frank Lloyd Wright's rarely seen Ennis House. 2018 marked the launch of a new fundraising effort for the MAK Center: our Designers-in-Residence Program has focused past efforts on activating the Fitzpatrick-Leland House and Mackey Apartment Penthouse to the benefit of the MAK Center by defining their use as longterm studio spaces for the applied arts.

Priscilla Fraser, Director, MAK Center, Los Angeles

Exhibitions

Pin-up: A Designed Tribute to Schindler's LA

Fitzpatrick Leland House, 11 January – 11 February 2018

Atelier de Troupe first paid tribute to Schindler during Milan Design Week in April 2017. Staying true to his passion for ambiance, artistic director Gabriel Abraham, a former film set designer, drew on the iconic modernist to create a collection of light fixtures and furniture inspired by the 1920s and reimagined for Los Angeles today.

Exhibition View, 2018 © MAK Center/Danny Bollocks

Public Fiction: The Conscientious Objector

Schindler House, 3 February – 15 April 2018

The Conscientious Objector at the Schindler House presented new and existing works by Sam Gilliam, Anthea Hamilton, Lucy McKenzie, Dianna Molzan, and Suki Seokyeong Kang, plus a new durational performance delivered by professional actors and directed by Todd Gray. Each artist inhabited a different room of the Schindler House, which was progressively activated by a performance.

Exhibition View, 2018 © MAK Center/Joshua White

Exhibition Opening, 25 February 2018
© MAK Center/Mimi Teller

Exhibition View, 2018 © MAK Center/Joshua White

Exhibition View, 2018 © MAK Center/Esteban Schimpf

Final Projects: Group XLV HOME, HOOD, HILL

Mackey Garage Top, 25 February – 4 March 2018

WASA (Guillermo Acosta, Alejandra Avalos, and Alan Rios), Baptist Penetticobra, and Flora Hauser reflected on new ways of understanding and creating private space: specifically, home. While in residence at the Mackey Apartments, the team hosted a series of events, thinking of "home" as a state of mind: *[sort of] OPEN HOUSE – Living spaces through social media* was an exploration of the impacts social media has on the physical spaces one inhabits; *architecture for HOMIES* was a showcase of domestic research via a series of drawings and models. For their final installation in the Mackey Courtyard, *The Machine is Broken!*, "home" was framed as an inherent part of one's sense of oneself.

POETIC STRUCTURE: ART + ENGINEERING + ARCHITECTURE – Skidmore, Owings & Merrill LLP

Schindler House, 30 June – 2 September 2018

The exhibition celebrated the fundamental artistic elements found in the design execution of engineering in architecture through a number of projects and installations by Skidmore, Owings & Merrill LLP (SOM) engineers and visual artists, including a previously unseen kinematic pavilion hovering above the landscape on the grounds of the Schindler House.

Garage Exchange Vienna – Los Angeles The Visitor – Alfredo Barsuglia & Alice Könitz

Mackey Garage Top, 9 March – 5 May 2018

The Visitor consisted of two architectural works: *The Future Zone* by Vienna-based artist Alfredo Barsuglia and *Pavilion of the Present* by Los Angeles-based artist Alice Könitz, both components of one largescale accessible sculpture. The *Pavilion of the Present* could be entered through three revolving doors, each featuring images representative of and responsive to 2018 to date. *The Future Zone* was an interactive multimedia installation located inside the pavilion that frames the present by revealing the occupants' future.

Installation View, 2018 © MAK Center/ Benny Chan

Fionna Connor: Closed Down Clubs

Mackey Garage Top, 11 May – 12 August 2018

Closed Down Clubs was a sculptural presentation of a series of freestanding doors, produced by the artist to match exactly those of a particular nightclub or small community establishment right at the moment when it ceased to exist.

Exhibition View, 2018 © MAK Center/Esteban Schimpf

Final Projects: Group XLVI

Mackey Apartments and Mackey Garage Top, 23 – 31 August 2018

Short run exhibition showing the works of three artists-in-residence: Berlin-based artist Gerry Bibby, Berlin-based artist Aleksandra Domanović, and Europe-based architect Noemi Polo (aka Amore Agency.)

Edmund de Waal: – one way or other –

Schindler House, 16 September 2018 – 6 January 2019

Renowned London-based artist and writer Edmund de Waal makes his first architectural intervention in the U.S. with an exhibition at the MAK Center. Titled – *one way or other* –, de Waal's exhibition includes new and recent sculptures responding directly to the materials and integrated spaces of the iconic house.

< Exhibition View, 2018 © MAK Center/Joshua White

Garage Exchange Vienna – Los Angeles Augmentations of the Real – SPAN (Matias del Campo and Sandra Manninger) and Jay Yan

Mackey Garage Top, October 17 – December 8, 2018

SPAN's installation, *Augmentations of the Real*, presented itself as an occasion to interrogate the opportunities that augmented reality (AR) present for the discipline of architecture. The notion was discussed from different angles, from aspects of the enhancement of spatial experiences to aspects of AR as an agent of culture.

Events and Collaborations

Architecture for Homies

Mackey Apartments, 28 January 2018

Architecture for Homies was part of the ongoing housing research and design project *The Machine is Broken!*. Guillermo Acosta, Alejandra Avalos, and Alan Ríos explored new ways of understanding and creating private space.

Open House – an installation by Oliver Furth and Sean Yashar

Schindler House, 26 April – 27 May 2018

Open House presented new bodies of work by Los Angeles-based artist-makers, Elyse Graham, Alex Hagentorn, Alex J. Reed, and Jonathan Zawada. Set in the context of the radically pioneering Kings Road House, the work advanced the timeless narrative of Los Angeles as a blank slate on which burgeoning young creatives break with tradition and leave their mark.

Art Talk: Modernism in South East Europe

Schindler House, 17 May 2018

SEEfest 2018 payed homage to an exciting era of early 20th century and the abundance and excitement of artistic life in the territories then part of Austria-Hungary. With: Svetlana Kasalovic, professor of design and multimedia at Moorpark College; and Valentina Ganeva and PJ Letofsky, two filmmakers of upcoming documentary films about Austrian architects Rudolph Schindler and Richard Neutra. Moderated by Vera Mijojlic, SEEfest director.

Book Launch: Montage and Metropolis by Martino Stierli

Schindler House, 1 October 2018

Book release and panel discussion featuring author Martino Stierli, author and UC Irvine professor Ed Dimendberg, USC associate professor Amy Murphy, art historian and UC Irvine professor Sally Stein, and architectural historian and Carleton University assistant professor Inderbir Riar.

Fundraising

Foodshop Dinner Series

Schindler House, 12 – 26 May 2018

Fundraisers series with Venice's Foodshop at the Schindler House showcasing (and gifting) creations from Aesop and Campover, including live acoustic music sets by local artists.

MAK Games 2018

Sheats-Goldstein Residence, Beverly Hills, 21 July 2018

MAK Games 2018 was held at the famous Sheats-Goldstein Residence in Beverly Hills, a landmark house designed by John Lautner. It was a late afternoon-into-evening party that featured the semi-finals and final tournament matches, followed by a Pro-Am match, followed by a dance party in the incomparable *Club James*, an installation by James Turrell hidden below the court.

Ennis House Tour and Sowden House Reception

16 December 2018

The MAK Center hosted a very special event featuring two iconic Southern California architecture masterpieces: The *Ennis House* (1924) by Frank Lloyd Wright and the *John Sowden House* (1926) by Frank Lloyd Wright Jr.

MAK Educational Program and Guided Tours

In the MAK the Tree of Life is in Bloom!, a collective wall mosaic, created by all visitors and inspired by Gustav Klimt © MAK/Mona Heiß

MINI MAK-Summer Vacation Activities "AND OFF THEY GO" in connection with the exhibition *POST OTTO WAGNER: From the Postal Savings Bank to Post-Moderism* © MAK/Mona Heiß

In 2018, the great commemorative year of Viennese Modernism, the MAK's educational program and guided tours offered various opportunities to discover the epochal achievements in art, design, and architecture in fin-de-siècle Vienna. The MAK exhibitions on three giants of Viennese Modernism—*POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, *KOLOMAN MOSER: Universal artist between Gustav Klimt and Josef Hoffmann*, and *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker*—were the central content of the MAK formats for all target groups: from classical tours and workshops to the established children's program MINI MAK, the MAK Design Kids, and a comprehensive offer for schools through to WEDNESDAYS AT THE MAK, a combination of dialogue-oriented leadership and a continuing discussion in the MAK restaurant Salonplafond. A total of 11 612 people were accompanied in 980 guided tours in 2018 (113 of them as part of workshops).

The youngest target group lies particularly close to the heart of the MAK. A special highlight of the children's program MINI MAK was this year's Summer Vacation Activity in connection with *POST OTTO WAGNER*. Analogous to the intention of the MAK exhibition, the art education team and the children could trace the lasting influence of Wagner's work. Above all, the MAK wished to create an awareness of how many of Otto Wagner's buildings are still being used today. At *KLIMT'S MAGIC GARDEN* the MAK's art education team developed an interactive hands-on installation for children as well as adults. The visitors showed enormous creativity in the individual design of magnetic mosaic pieces which were mounted on a magnetic "Klimt-like curling tree." A cultural and intergenerational wall installation grew steadily over the duration of the exhibition.

In the context of the MAK Design Kids, cooperation with fine artists was intensified: For the current exhibitions workshops designed and conducted by artists and architects were offered for children from ages 8 to 12. In the "Wild Porcelain Manufactory," for example, children were able to develop, sculpt, paint, and finish works with the fine artist Christopher Steinweber, just like in a workshop. In "Change, that's us!" MAK Design Kids created prototypes and models of their "fantastic school of the future" with Alfredo Barsuglia. In the framework of the exhibition *SAGMEISTER & WALSH: Beauty*, children were given the motto "... could I have that in beautiful?" and invited to bring something ugly from home and make it beautiful with the fine artist Nikolaus Ruchnewitz.

The initiative *Connected Kids*, a cooperation with T- Mobile for the use of digital media in everyday school life, was all about this year's Klimt jubilee year. Pupils from 13 classes were inspired by Klimt's colors and shapes and created their works using high-resolution digital images of the original masterpiece by Gustav Klimt. The Parisian artist duo Atelier 37.2 designed the installation *Tree of Life* based loosely on Gustav Klimt's *Tree of Life* specifically for the presentation of student works; here there were "nests" where the masterpieces of the classes could be seen on screens. The results were exhibited in the MAK Columned Main Hall under the motto *GUSTAV KLIMT: Original and Digital* in the context of the ORF Long Night of Museums.

The MAK's digital educational offers were extended in 2018: The multimedia tablet app for the permanent exhibition areas Vienna 1900, Asia, and Carpets was also programmed for smartphone systems (iOS and Android). It can be downloaded free of charge for all visitors— for a first overview at home, for a short visit, or for an intensive analysis.

Tree of Life, in the context of *Connected Kids,* a cooperation with T-Mobile, presented by the ORF Long Night of Museums 2018 in an installation from Atelier 37.2, MAK Columned Main Hall
© Nicola Guiraud

MAK Marketing 2018

Unbound, Virtual Reality Application for the exhibition *SAGMEISTER & WALSH: Beauty*, 2018 © Unbound Technolgies

Architecture Walk *POST-OTTO WAGNER: From the Postal Savings Bank to Post-Modernism* © MAK/Theresa Schnöll

Experimenting with new technologies, such as virtual reality, and the possibility of creating new spaces for adventure and experiences for visitors associated with them, was the focus of the MAK exhibition experiment *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker* at the beginning of 2018. The imparting of media competence and content innovation as well as the promotion of the ingenuity and imagination of the visitors in the course of the virtual experience led to an extremely positive response. Based on a survey of the visitors, carried out particularly for the virtual reality project, it could be determined that more than 94% felt that the immersion in the virtual world was very good to excellent. Furthermore, more than 95% of the respondents expressed the desire to see more virtual projects in the MAK—a confirmation of the efforts of the MAK in dealing with new technologies as well as an opportunity to address new target groups and to bring new media closer to a non-tech-savvy audience.

The major attraction in 2018 was the exhibition *SAGMEISTER & WALSH: Beauty,* which appealed to visitors of different age groups. In addition to numerous interactive stations, such as a selfie booth, visitors were able to experience a virtual reality application especially designed for the exhibition by Unbound Technologies and design individual works of art in virtual space.

Augmented reality was also increasingly used in 2018: Selected posters from the exhibition *100 BEST POSTERS 17: Germany Austria Switzerland* received a new level of perception through an augmented reality feature from Artivive, opening up a special viewing experience for the visitors. Also the poster and publication of the project *#wiegehtveränderung* [How does change work] from *CityFactory 2018* conveyed an additional level of information in a playfully animated way.

Comprehensive communication measures for the entire MAK program as well as an in-depth analysis and evaluation of the museum website were the focus of digital communication in 2018. Aside from the exploration of digital worlds, and on the occasion of the exhibitions *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY*, *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, and *JOSEF HOFFMANN – KOLOMAN MOSER* (Josef Hoffmann Museum, Brtnice, CZ, a joint branch of the Moravian Gallery in Brno and the MAK, Vienna), numerous MAK on TOUR excursions invited the public to visit architectural gems with exclusive accessibility and experience an in-depth exploration of exhibition themes.

Imperial Royal Austrian Postal Savings Bank, Small Banking Hall
© MAK/Theresa Schnöll

Numerous tours of the Austrian Postal Savings Bank built by Otto Wagner as well as an exhibition designed by the MAK in the WAGNER:WERK Museum of the Postal Savings Bank also proved to be crowd pullers.

In 2018 there was a strengthening of visitor loyalty which was reflected in an increase of more than 1300% in the sales of MAK Annual Tickets (compared to the previous year). Subsequently, the MAK Volunteers—voluntary staff who support the information service—were introduced in order to facilitate the optimization of visitor service.

The MAK continued to carry out its claim to be a discourse laboratory and a place of creative exchange in 2018, doing so with numerous co-operations: among other things with the VIENNA DESIGN WEEK, the Forward Festival, the VIENNA ART WEEK, the viennacontemporary, with Teach for Austria, and #iamgood – Personal Development, the Long Night of Research, the FH Wiener Neustadt (Master's Programme Business Consultancy International – Arts & Culture Marketing), the Rrriot Festival, as well as the Google Art Project.

MAK Press and Public Relations 2018

The media response, the core task of the MAK Press and Public Relations department, remains at a consistently high level: In 2018, 5 956 media mentions were made (according to the survey by the media monitoring company Observer for print, radio, and TV, as well as both national and international online media, excluding short announcements). After the year started with an unexpected media presence of the virtual exhibition project *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker*, the large-scale exhibitions *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY*, *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism* and *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann* could be positioned very successfully. The exhibition *Sagmeister & Walsh: Beauty* exceeded all expectations of media response: Already weeks before the opening press conference, reports and interviews were arranged even beyond the borders of Austria.

In addition to the large-scale MAK exhibitions, the entire MAK exhibition and event program and special projects such as the Schindler jury and cooperation projects were intensively positioned in the media.

The setting of press conferences was expanded to include the target group of influencers, which also led to an increase in exhibition-related reports in social media. In addition, the MAK Blog, which is maintained by the MAK Press Department, has repeatedly positioned contributions that also offer journalists additional added value in terms of current MAK projects. In general, the MAK Blog has been expanded further, the frequency of reporting increased to two stories per month and also set up a subscription option via e-mail.

Within the department, the new Data Protection Act was taken as an opportunity to revise the MAK's international contact database. The database has been completely revised, re-categorized, and transferred to the MAK's general CRM system.

Selected Press Comments

"It becomes really inspiring when the masters of Post-Modernism with their form quotes are contrasted with the ideas of Otto Wagner. The preacher of the sober *Nutzstil* [Functional style] would never have been seen in such close proximity with the form-spraying Hans Hollein or with Robert Venturi and Denise Scott Brown and thus also never so close to our time."

Laura Weißmüller on the exhibition *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, in: *Süddeutsche Zeitung*, Munich, 21 July 2018

"Here the contemplators meet the visionary Wagner, who was revolutionary when it came to using new building materials such as reinforced concrete and aluminum."

Werner Rosenberger on the exhibition *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism,* in: *Kurier*, Vienna, 1 June 2018

"The exhibition's combination of exquisite examples from the 'high period' of Vienna porcelain with contemporary works challenges the view of porcelain as a dusty, museum-bound-medium, and makes it relevant to our time."

Claudia Bodinek on the exhibition *300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY*, in: *The Burlington Magazine*, Great Britain, August 2018

"[...] here there is associative juggling going on, here 'aha' pairings and world and epoch-spanning cross-references are being made. Then it is not surprising when suddenly a plastic Alessi cuckoo clock by Robert Venturi and Denise Scott Brown is hanging over the photos of various country houses in Vienna, Brno, and Mariazell from around 1900. Scientific associative bridges know no taboos."

Wojcech Czaja on the exhibition *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, in: *Der Standard*, Vienna, 30 May 2018

"He gave the playful a use and a playfulness to utility. 'Erogenous zones' therefore, as classic examples, in Peichl's sketchbook. He explored them on the architectural body. With much desire and probably also a bit of practical suffering."

Almuth Spiegler on the exhibition *GUSTAV PEICHL: 15 Buildings for His 90th*, in: *Die Presse*, Vienna, 17 March 2018

"For four years she has devoted herself intensively to the infinitely unfolding possibilities of such ornamental geometry, which at the same time however also means a limitation of artistic freedom and therewith a restrictive effect. The aggression and fear-inducing effect of the positive fascination of an infinitely expandable formal structure can thus also be politically transferred to totalitarian systems."

Brigitte Borchhardt-Birbaumer on the exhibition *ADRIANA CZERNIN: Fragment*, in: *Wiener Zeitung*, Vienna, 18 April 2018

"In the very clear show which concentrates on the exhibits, historical ceramics as well as objects that reveal the influence of ancient techniques and motifs right up into the 20th century can be found."

Thomas Gabler on the exhibition *EARTH AND FIRE: Asian Ceramics from the Slunecko Collection*, in: *Kronen Zeitung*, Vienna, 26 April 2018

"This is not the Klimt that launched a thousand place mats and filled the bottomless shelves of Souvenir Shops ... This is Klimt as you have never seen him before."

Simon Ballam on the exhibition *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker*, in: *Metropole,* Vienna, March 2018

"No secret is made about what Klimt's Magic Garden is primarily meant to be, and perhaps also must be: the attempt, using a low-threshold approach, to familiarize a broad public with a technology which presumably co-determines the future, and to establish this as an art form."

Roman Gerold on the exhibition *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker*, in: *Der Standard*, Vienna, 6 February 2018

"By the way, even in the MAK's washrooms votes are being cast: There are six types of toilet paper to choose from, one specially decorated by Sagmeister & Walsh with pretty ornaments, some of which upon closer inspection turn out to be little turds. A black dot is glued for every roll change. You don't have to have clairvoyant skills to predict that the 'Beauty' paper will win. If only because it is a perfect souvenir."

Annemarie Ballschmiter on the exhibition *SAGMEISTER & WALSH: Beauty*, in: *Welt am Sonntag*, Berlin, 4 November 2018

"The multiple lenses through which Sagmeister & Walsh attempt to tackle the topic—historical, scientific, philosophical, to name a few—make for a phenomenally diverse show: you will learn about the constancy of Alzheimer patient's aesthetic preferences, airline safety manuals, and peacocks, all within the first half hour of wandering around the display."

Kristina Rapacki on the exhibition *SAGMEISTER & WALSH: Beauty*, in: *disegnodaily.com*, London, 3 January 2019

"Umberto Eco already had a try at this sensitive topic and was scolded for it. Therefore Sagmeister & Walsh undoubtedly show courage when they speak out so vehemently for the world-improving power of good design."

Gerrit Terstiege on the exhibition *SAGMEISTER & WALSH: Beauty*, in: *Monopol*, Berlin, 1 December 2018

"On the occasion of the 100th anniversary of his death, the MAK is now opening its fantastic collections a few days before Christmas. After all, the 'Universal Artist between Gustav Klimt and Josef Hoffmann'—as the subtitle of the exhibition reads—played a key role in the Wiener Werkstätte, founded in 1903, and the MAK owns the archive of this special production community."

Nicole Scheyerer on the exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, in: *Falter*, Vienna, 12 December 2018

"One who was so much, one after the other and above all, at the same time. One who stretched creative and aesthetic approaches to such an extent that, from two-dimensional typography to a three-dimensional set design, much could slip under his concept of art."

Norbert Philipp on the exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, in: *Die Presse Schaufenster*, Vienna, 14 December 2018

"Koloman Moser (1868–1918) spread his creative will with a scope like no other in his sphere. An exhibition in the Museum of Applied Arts (MAK) now gives insight into the work of the 'jack-of-all-trades,' as the writer Hermann Bahr called him."

Nina Schedlmayer on the exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, in: *Profil*, Vienna, 17 December 2018

"In comparison to his congenial colleague Hoffmann, Moser's ideas express more freedom and diversity. Some ideas are as fascinating as they are extravagant."

Nicole Scheyerer on the exhibition *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, in: *Frankfurter Allgemeine Zeitung*, Frankfurt, 5 January 2019

MAK Facts 2018

MAK Annual Results 2018	2018/in TEUR	2017/in TEUR
Basic Renumeration	**9,663**	**9,758**
Revenues and other Operating Income, unless listed separately	3,317	2,443
From Ticket Sales	883	445
From Rentals and Leasing	693	617
Sponsoring and Donations	388	654
Funding and Research Projects	301	375
Total Revenue	**13,668**	**13,229**
Material Costs	330	328
External Staff	952	751
Personnel Costs	6,606	6,315
Purchases for the Collections and the Library	218	355
Exhibitions and Publications	1,578	1,226
Operating Costs	1,491	1,427
Other Operating Costs	2,030	2,064
Depreciation of Fixed Assets	996	1,087
Reversal of Investment Grants	—544	—653
Total Costs	**13,657**	**12,900**
Total Before Interest and Taxes	11	329
Financial Result	—10	12
Annual Net Profit (Allocation of financial security)	**1**	**340**

Financial Figures

2018 was a very satisfactory year for the MAK in terms of finances, goals were exceeded in many ways, both programmatically and economically. Despite numerous special projects, it was possible to achieve a balanced result as of 31 December 2018.

The 100% increase in entry income is particularly noteworthy. This increase was achieved on the one hand through the increase in admission prices on 1 January 2018, and on the other hand thanks to the well-accepted cancellation of free admission on Tuesday evening in favor of a discounted entry price of € 5. Moreover, with increased marketing at the museum ticket desks 2 000 MAK Annual Tickets were sold.

Above-average revenue growth was recorded in the MAK Design Shop (plus 30%), in the MAK Conservation and Workshops, which handled an above-average number of orders in the context of loan requests (plus 49%), and from cost reimbursements (plus 77%). In this regard the co-operation with the Museum Angewandte Kunst, Frankfurt in the context of the exhibition *SAGMEISTER & WALSH: Beauty* deserves special mention.

Increased co-operation with domestic and foreign partners has contributed to the increase of the level of proprietary coverage (internal revenues in relation to the total costs) from almost 28% in 2017 to over 30% in 2018. SIGNA Holding and the BAWAG P.S.K. were partners for the exhibition *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, together with Le Stanze del Vetro the Corning Museum of Glass, Corning, New York, brought the exhibition *THE GLASS OF THE ARCHITECTS: Vienna 1900–1937* to the USA in a slightly adapted form, and the Designmuseo, Helsinki brought the exhibition *JOSEF FRANK: Against Design*, which was presented in 2015/2016 in the MAK, to Finland in a slightly varied form.

The major investment project of 2018—the refurbishment of the permanent light installation *MAKlite* by James Turrell on the MAK façade—could be financed in half by donations from private individuals, private foundations, and companies with the support of the MAK ART SOCIETY, thus making it possible to reduce the burden of depreciation expenses in coming years.

The expenses for the MAK exhibitions increased by almost 50% due to the more elaborate use of the two large MAK exhibition halls in the summer of 2018, as well as the costs of the exhibition *SAGMEISTER & WALSH: Beauty*. *Beauty* is one of the few MAK exhibition projects that will cover most of its costs. In addition to the co-operation with the Museum Angewandte Kunst, Frankfurt, sponsorship contributions amounting to 40% of the total costs, additional income from ticket sales and the museum shop, as well as additional income from resales contribute to this positive conclusion of the project.

It is also very pleasing that the MAK's good provision of liquid assets taking marketable securities into account is at the same level as in the previous year. The working capital could be increased by EUR 451,000.

Visitors according to location	2016	2017	2018
MAK on the Stubenring	170 228	152 516	185 750
MAK Branch Geymüllerschlössel	1 964	1 185	964
MAK Center for Art and Architecture, Los Angeles	8 456	14 093	8 835
Josef Hoffmann Museum, Brtnice	1 401	1 459	2 037
Visitors in total	182 049	169 253	197 586

Tourits*	2016	2017	2018
Visitors from Austria	128 571	108 587	132 688
Visitors from other countries	43 622	45 114	54 026

* at the locations MAK/Geymüllerschlössel

MAK Visitors

The MAK registered a record number of visitors as well as MAK Annual Tickets sold in 2018. The total number of visitors was 197 586, 17% higher than in 2017.

In the MAK on the Stubenring and in the MAK Branch Geymüllerschlössel, the number of visitors increased by 21 % to 186 714. From an economic point of view, it is pleasing to see the increase in the proportion of paying visitors by 66% to 102 402, which also made a substantial increase in entry income (+ 100%) possible.

The main attractions for visitors proved to be the large-scale exhibitions *POST OTTO WAGNER: From the Postal Savings Bank to Post-Modernism*, *KOLOMAN MOSER: Universal Artist between Gustav Klimt and Josef Hoffmann*, and *SAGMEISTER & WALSH: Beauty*, as well as the virtual reality project *KLIMT'S MAGIC GARDEN: A Virtual Reality Experience by Frederick Baker*.

The increase in the number of visitors under 19 by 21% to 21 289, of which 11 889 came in the form of pupils in school groups, was particularly pleasing. *SAGMEISTER & WALSH: Beauty* and *KLIMT'S MAGIC GARDEN* met with particularly great interest among the young visitors, and led to the booking of significantly more group tours.

Sponsors and Associations of the MAK

MAK ART SOCIETY (MARS)

James Turrell, *MAKlite*, permanent light installation on the MAK façade, 2004
Technical adaptation: 2018 © Gerald Zugmann/MAK

MARS reception on the occasion of the reinstallation of *MAKlite*,
21 November 2018 © MAK/Mona Heiß

In 2018 the MAK ART SOCIETY (MARS) was able to realize one of its largest funding projects for the MAK. A fundraising campaign by MARS made a major contribution to bringing *MAKlite*, the extraordinary permanent light installation by the world-famous American artist James Turrell on the MAK façade, back into operation after almost one year of modernization. On the initiative of MARS, approximately € 105,000 and thus almost half of the financial budget for the "Reloaded" version of *MAKlite* were covered. In close cooperation with the artist, the lighting technology developed by the Florentine art lighting expert Targetti was equipped with the latest LED technology and the original color palette was expanded based on the current technical possibilities to create a multi-faceted luminous play of colors. Turrell developed the concept for *MAKlite* together with the former MAK director Peter Noever on the occasion of the solo exhibition *The other Horizon,* which the MAK dedicated to James Turrell in 1998. As part of a MARS event, *MAKlite* was put back into action in the evening of 21 November 2018.

Annual MARS Fundraising Dinner on the occasion of the opening of the MAK exhibition *SAGMEISTER & WALSH: Beauty*, 20 October 2018 © Johanna Hartig

For more than 30 years, MARS has been supporting the MAK in the purchase of works of art, the realization of exhibition projects, and research, as well as the financing of publications. In 2018, the MARS performed its role as a development association with the acquisition of the works by Lili Reynaud-Dewar, *Monsieur Kiesler I am wearing your Endless House* (2016) and Martin Walde, *Le Baron Noir* (2017) for the MAK collection.

Regular tours, exclusive events, previews, vernissages, and art and architecture trips are offered to the members of the MARS. In 2018, four events were organized as part of the LADIES' GUIDE of the MARS, including a conversation and a guided tour through the MAK exhibition *KLIMT'S Magic Garden: A Virtual Reality Experience* with Frederick Baker (14 March 2018), as well as a conversation and guided tour through the MAK exhibition *ADRIANA CZERNIN: Fragment (6 June 2018)* with Adriana Czernin.

The highlights of the MARS 2018 program included the annual MARS fundraising dinner on the occasion of the opening of the MAK exhibition *SAGMEISTER & WALSH: Beauty* (20 October 2018) as well as a conversation with the collector Uli Sigg in the run-up to the podium discussion *Lens on China* (11 September 2018). On 18 April 2018, the MAK Advisory Board hosted a presentation and lunch with Lili Reynaud-Dewar for the purchase of her work *Monsieur Kiesler I am wearing your Endless House*

On 17 November 2018, as part of the MARS PORTRAIT SESSION series, whose net profit is used for acquisitions, the event "Catch a new image X – Künstlerporträts der MARS-Mitglieder" ["Catch a new image X – Artist portraits of MARS members"] was organized with the artist-photographers Ingo Pertramer, Maria Ritsch, Lois Renner, and Theresa Pewal.

With the format OUT OF THE MAK, the MARS invited their members to a guided tour through the exhibition *Wiener Porzellanmanufaktur Augarten und Porzellanmuseum im Augarten* [Vienna Porcelain Manufactory Augarten and the Porcelain Museum in the Augarten] (17 April 2018) as well as to a tour of the viennacontemporary 2018, Austria's leading international art fair, with Simon Rees and Nikolaus Ruchnewitz (26 September 2018).

MAK Directors' Circle and MAK Directors' Forum

Under the direction of Christoph Thun-Hohenstein, the circle of supporters of the MAK has been expanded to include the MAK Directors' Circle and the MAK Directors' Forum, whose members are invited to come to previews and other events.

As one of the highlights of the year, the MAK directorate organized an art trip to Moscow accompanied by Christoph Thun-Hohenstein from 12 – 16 September 2018, in which members of the MARS boards also took part.

International Friends of the MAK Vienna (IFMAK)

Since 2 October 2014, the International Friends of the MAK Vienna has had the status of a tax-exempt organization in accordance with Section 501 (c)(3) of the Internal Revenue Code. IFMAK supports the objectives and activities of the MAK and provides financial resources for these purposes, in particular through donations. The members of the Board of Directors are Ephraim Gildor, Richard L. Grubman, Stephen M. Harnik, and Christoph Thun-Hohenstein. All donations are tax deductible to the full extent provided for by US law.

MAK Exhibitions 2019

CHINESE WHISPERS 中国私语
Recent Art from the Sigg Collection

Ai Weiwei, *Descending Light with A Missing Circle*, 2017 © Ai Weiwei, Foto: Bruno Bühlmann, Foto Jung, Sursee/Schweiz

30 January – 26 May 2019
An exhibition by the MAK, Vienna in dialogue with the collector Uli Sigg and in cooperation with the Kunstmuseum Bern and the Zentrum Paul Klee
Curator: Bärbel Vischer, Curator, MAK Contemporary Art Collection

With *CHINESE WHISPERS: Recent Art from the Sigg Collection* a comprehensive exhibition on Chinese contemporary art is coming to Vienna. Uli Sigg, business journalist, entrepreneur, and Swiss ambassador to China, North Korea, and Mongolia (1995–1998), has been following the development of contemporary art in China since the late 1970s. In the mid-1990s, he started putting together the world's most significant and representative collection of Chinese art. The works of the Sigg Collection are juxtaposed with historical objects from the MAK Collection, which illuminate their aesthetic references.

Kindly supported by

DOROTHEUM SEIT 1707

Vienna Biennale 2019

VIENNA BIENNALE FOR CHANGE 2019
BRAVE NEW VIRTUES
Shaping Our Digital World

29 May – 6 October 2019

We are racing towards a radical new digital future in the fast lane. What about our values? Which will fall by the wayside, which new values will we need to live and shape this rapid change with confidence? Taking a pluralist perspective of fine art, design, and architecture, the VIENNA BIENNALE FOR CHANGE 2019 will start a debate on values for the digital age. The organizers of the VIENNA BIENNALE—MAK, University of Applied Arts Vienna, Kunsthalle Wien, Architekturzentrum Wien, and Vienna Business Agency, as well as Slovak Design Center as Associate Partner and AIT Austrian Institute of Technology as a non-university research partner—will explore meaningful and actually applicable values for Digital Modernity in several locations.

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The collaboration between the Slovak Design Center and the MAK and its partner institutions is co-financed with funds from the EU program INTERREG V-A Slovakia–Austria (project "Design & Innovation").

Philipp Schmitt and Steffen Weiß, *The Chair Project*, 2018 © Philipp Schmitt und Steffen Weiß

Lynn Hershman Leeson,
Emotional Barometer, 2008
© Lynn Hershman Leeson

UNCANNY VALUES
Artificial Intelligence & You

Curators: Paul Feigelfeld, Media Theorist, and Marlies Wirth, Curator, Digital Culture and MAK Design Collection

The exhibition focuses on the field of tension between culture and technology: Which role do human existence, power, control, and orientation play in the "uncanny" field of artificial intelligence? The exhibition combines current and critical positions in several new productions by international artists and designers as well as historical positions.

Key Sponsor

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REINSTALLATION MAK DESIGN LAB

A project of the MAK in cooperation with the Austrian Federal Ministry of Education, Science and Research

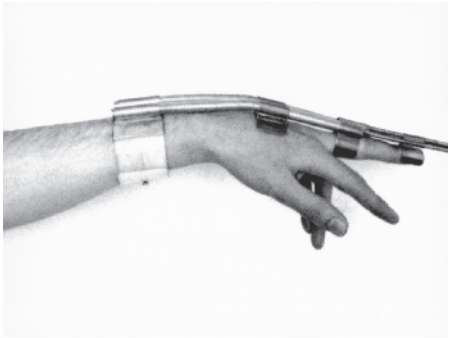
Curators: mischer'traxler studio (Katharina Mischer, Thomas Traxler), Janina Falkner, New Concepts for Learning, and Marlies Wirth Curator, Digital Culture and MAK Design Collection
Assistance: Viktoria Heinrich, MAK Design Collection
Communication Design and Interaction Design: LWZ

The MAK contributes a museum approach to the complex design tasks of Digital Modernity with the reinstallation of the MAK DESIGN LAB. Historical objects from the collection and contemporary productions engage in an intensive dialogue with one another and provide a better understanding of the potential and transformation of design across disciplines and epochs. The reinstallation of the MAK DESIGN LAB is financially supported by the EU program INTERREG V-A Slovakia–Austria (Project "Design & Innovation").

Bundesministerium
Bildung, Wissenschaft
und Forschung

Interreg
Slovakia-Austria
European Regional Development Fund

EUROPEAN UNION



Walter Pichler, *Fingerspanner*, 1967 © MAK

Robo Wunderkind © Robo Wunderkind

CLIMATE CHANGE! From Mass Consumption to a Sustainable Quality Society

A cooperation between the MAK and the Federal Ministry for Sustainability and Tourism (BMNT)
Design: EOOS
Content Coordination: Christoph Thun-Hohenstein, General Director, MAK

The exhibition aims to illustrate the transition from mass consumption to a sustainable quality society in concrete terms using Social Design. Four futureoriented design projects by the design studio EOOS on nutrition, mobility, circular economy, and energy will take center stage.

Bundesministerium
Nachhaltigkeit und
Tourismus

SPACE AND EXPERIENCE Architecture for a Better Living

ecoLogicStudio (Claudia Pasquero, Marco Poletto), *HORTUS inside BIO.tech HUT*, 2017 © NAARO

An exhibition of the MAK in cooperation with Wienerberger
Curator: Nicole Stoecklmayr, Scenes of Architecture

Based on the assumption that digitalization and climate change have a massive influence on our ideas of quality of life and living environment, the exhibition shows the added value architecture can already today create for a better living. At the same time, the exhibition dares a glance into the future with possible scenarios.

Main Sponsor

wienerberger

FUTURE FACTORY Rethinking Urban Production

A project of the Vienna Business Agency in cooperation with the MAK
Curator: Erwin K. Bauer, buero bauer

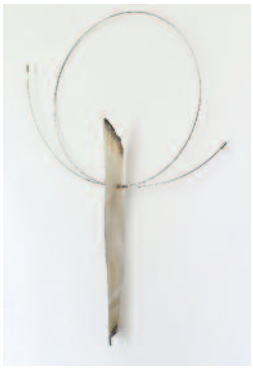
Urban production is changing rapidly. In most cases clearly separated from housing and leisure, the potential of the sites where it takes place lies precisely in their diverse use. Using the example of the Ottakringer Brewery, creatives show how transparent production, cooperation, participation, and a neighborly community can generate a new working and living environment of the future.

ELIGIUS AWARD 2019 Jewelry from Austria

6 March – 24 March 2019
Curator: Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive

In 2019, the Federal State of Salzburg will again offer the Eligius Award for adornment jewelry and jewelry objects, which was founded in 2005. In cooperation with the Traklhaus from Salzburg, the exhibition at the MAK will, already for the fourth time, provide the opportunity to see selected submissions by Austrian artists and thus to gain an insight into the current jewelry scene.

In cooperation with the Galerie im Traklhaus in Salzburg



Petr Dvořák, Collier *Blatt lang*, 2014–2016 © Petr Dvořák

Kuniyoshi (1797–1861), *The Ghost of Asakura Tōgo*, Japan, ca. 1850 © MAK

KUNIYOSHI: Banter and Battle in Japanese Colored Woodblock Prints

27 October 2019 – 16 February 2020
Guest Curator: Johannes Wieninger

Ichiyusai Kuniyoshi (1798–1861) is rightly considered one of the great artists of Japan of the 19th century who was still giving new impulses and new ideas to art in the late phase of the Edo period. Manga and anime are barely conceivable without his imagery. The MAK is taking the 150th anniversary of the establishment of economic and cultural contacts between Austria-Hungary and the Japanese Empire as an opportunity to have a look at Kuniyoshi's work.

Presentation of the MAK Design Camp 2018/2019

October 2019, MAK FORUM

Based on an analysis of Hoffmann's design ideas, his oeuvre, and the presentation of his work at the Josef Hoffmann Museum, a group of design students from Austria and the Czech Republic has come up with new ideas for redesigning the courtyard, the garden of the museum in Brtnice, and the furniture for the purpose of art education. The results will be presented in a comprehensive exhibition at the MAK.

The presentations are realized thanks to financial support provided by the European Regional Development Fund as well as public funding by the Czech Republic and are part of the project "Bilaterale Designnetzwerke."

Interreg
Österreich-Tschechische Republik
Europäischer Fonds für regionale Entwicklung
EUROPÄISCHE UNION
EUROPEAN UNION

Presentation Handicraft Lab 2019

October 2019, MAK FORUM

The MAK in cooperation with the Moravian Gallery in Brno presents four Austrian and five Czech companies with strong ties to traditional handicraft. The Handicraft Lab aims at making a showcase of current work by leading companies and workshops from Austria and the Czech Republic in Brno and at the MAK in Vienna accessible to a broad audience.

100 BEST POSTERS 18 Germany Austria Switzerland

6 November 2019 – 1 March 2020
Curator: Peter Klinger, Deputy Head, MAK Library and Works on Paper Collection

This year, the MAK is again, with great anticipation, looking forward to the winners of the competition *100 BEST POSTERS 18: Germany Austria Switzerland*, which are every year chosen by an internationally renowned jury of experts. In the MAK Works on Paper Room, this selection of individual posters and series of contracted works, self-initiated posters, as well as project works by students will again be presented.

A cooperation between the MAK and the association 100 Beste Plakate e. V.

Logo *100 BESTE PLAKATE 18*
© Megi Zumstein und Claudio Barandun, Hi, CH Zürich

Poster *Sitzen 69*, 1969 © MAK

"SITZEN 69" REVISITED

13 November 2019 – 29 March 2020
Curator: Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection

In 1969, the exhibition *Sitzen 69* [Seating 69] took place at the Austrian Museum of Applied Arts presenting an extensive selection of solidly constructed so-called carpenter's chairs from Scandinavia, Italy, Germany, and Austria. However, it did not contain any of the seating elements which to us nowadays seem so characteristic of that era. *"SITZEN 69" REVISITED* contrasts the high-quality carpenter's chairs, intended to provide inspiration to craftspeople, producers, and consumers, with the playful and crazy furniture objects, which were to become so emblematic of the alternative and utopian home living concepts of the 1960s.

OTTO PRUTSCHER: Universal Designer of Viennese Modernism

20 November 2019 – 17 May 2020
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

Seventy years after the death of Otto Prutscher (1880–1949), the exhibition presents the manifold roles he played for the development of Viennese Modernism. Prutscher was an architect and a designer using all the different kinds of material of applied arts, an exhibition designer, a teacher, and a member of all important arts reform movements ranging from the Secession to the Wiener Werkstätte and the Werkbund.

The exhibition catalog is funded by the EU Program ART NOUVEAU.

Otto Prutscher, Fauteuil, Vienna, ca. 1919; Execution: Thonet Brothers © MAK/Georg Mayer

Stefan Diez, *Chair model 40*, 2007 © MAK/Georg Mayer

BENTWOOD AND BEYOND Thonet and Modern Furniture Design

18 December 2019 – 13 April 2020
Curator: Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection

On the occasion of the 200-year anniversary of the company Thonet, the MAK presents an extensive exhibition on Modern furniture. With the chair no. 14 produced from 1859 onward, the company Thonet, who had moved to Vienna in 1842, created not only one of the so far most sold pieces of furniture in the world but also an unchallenged classic of design. The exhibition shows the fundamental importance of the company Thonet for the design of Modern furniture and places its characteristic and world-famous bentwood furniture into the context of contemporary technological and historical developments.

MAK Branches

Josef Hoffmann Museum, Brtnice

JOSEF HOFFMANN – OTTO PRUTSCHER

20 May – 27 October 2019
Curator: Rainald Franz, Curator, MAK Glass and Ceramics Collection

The exhibition of the year 2019 is dedicated to the relationship between Josef Hoffmann and the architect and designer Otto Prutscher, his colleague at the Vienna School of Arts and Crafts and the Wiener Werkstätte.

The exhibition is realized thanks to financial support provided by the European Regional Development Fund as well as public funding by the Czech Republic and is part of the project "Bilaterale Designnetzwerke."

Otto Prutscher, Covered goblet, Vienna, 1927–1928; Execution: Josef Carl Klinkosch
© MAK/Georg Mayer

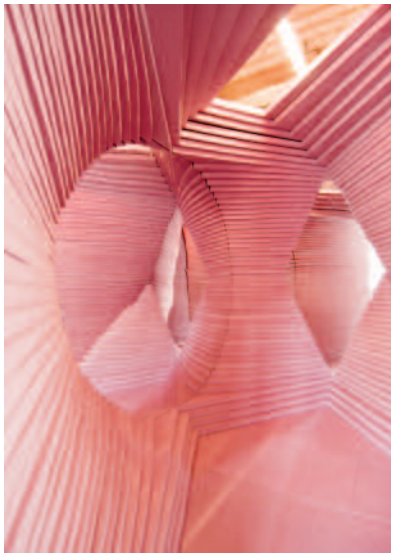
MAK Center for Art and Architecture, Los Angeles

MAK Center L.A. Schindler House
835 North Kings Road West Hollywood, CA
MAKcenter.org

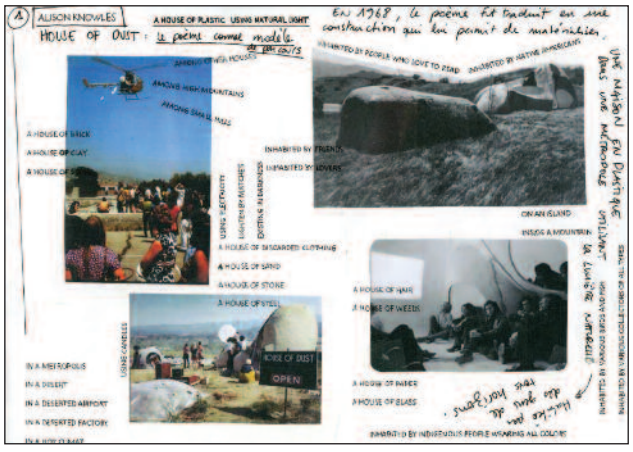
The House of Dust
9 February – 2 June 2019
Floor Planning: The Vienna Model
10 August – 15 September 2019
Soft Schindler
18 October 2019 – 27 January 2020

MAK Center L.A. Mackey Garage Top
1137 South Cochran Avenue Los Angeles, CA
MAKcenter.org

GARAGE EXCHANGE VIENNA – LOS ANGELES
The series GARAGE EXCHANGE VIENNA – LOS ANGELES will be continued with artistic stances by Constanze Schweiger as well as Christoph Kumpusch with artists from L.A. who are yet to be determined.



Soft Schindler
Leong Leong, *Turning Pink*. Installation at W/ Project Space, Chinatown, New York, 2010
MAK Center for Art and Architecture, Los Angeles
© Leong Leong



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The House of Dust
Aurélie Godard, Project description of her piece for the exhibition, 2018
MAK Center for Art and Architecture, Los Angeles © Aurélie Godard

MAK Artists and Architects-in-Residence Program

Final Projects: Group XLVII
6 March – 13 March 2019
Works by Eva Engelbert, Philipp Timischl, Jenni Tischer

Final Projects: Group XLVIII
August/September 2019
Works by Ovidiu Anton, Jeehee Park & Peter Behrbohm, Markus Bühler

This exhibition series is made possible by the Austrian Federal Chancellery.

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MAK
Stubenring 5, 1010 Vienna
T +43 1 711 36-0, F +43 1 713 10 26
office@MAK.at, MAK.at

MAK Center for Art and Architecture, Los Angeles at the Schindler House
835 North Kings Road, West Hollywood, CA 90069, USA

Mackey Apartments
MAK Artists and Architects-in-Residence Program
1137 South Cochran Avenue, Los Angeles, CA 90019, USA

Fitzpatrick-Leland House
Laurel Canyon Boulevard/Mulholland Drive
Los Angeles, CA 90046, USA
T +1 323 651 1510, F +1 323 651 2340
office@MAKcenter.org, MAKcenter.org

Josef Hoffmann Museum, Brtnice
A joint branch of the Moravian Gallery in Brno and the MAK, Vienna
náměstí Svobody 263, 588 32 Brtnice, Czech Republic
T +43 1 711 36-220
josefhoffmannmuseum@MAK.at, MAK.at